

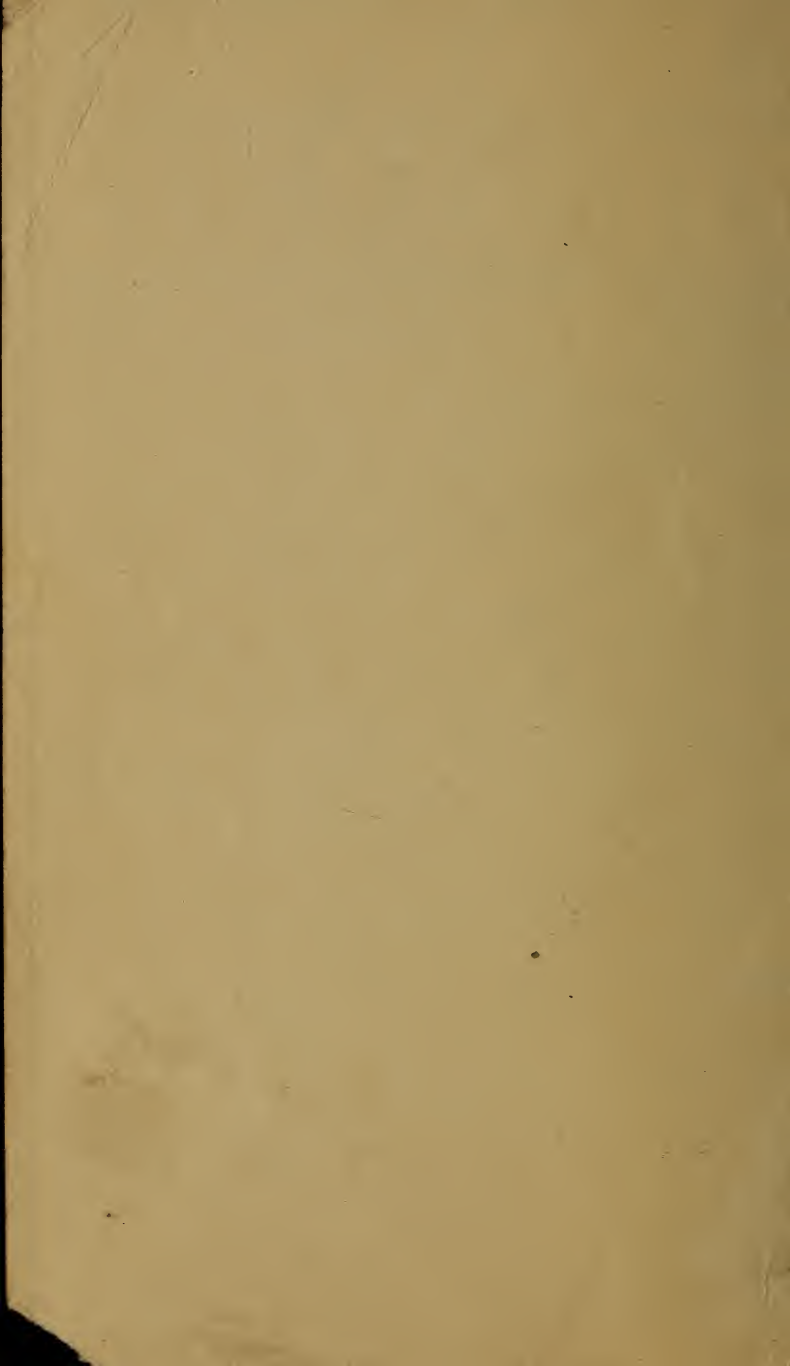
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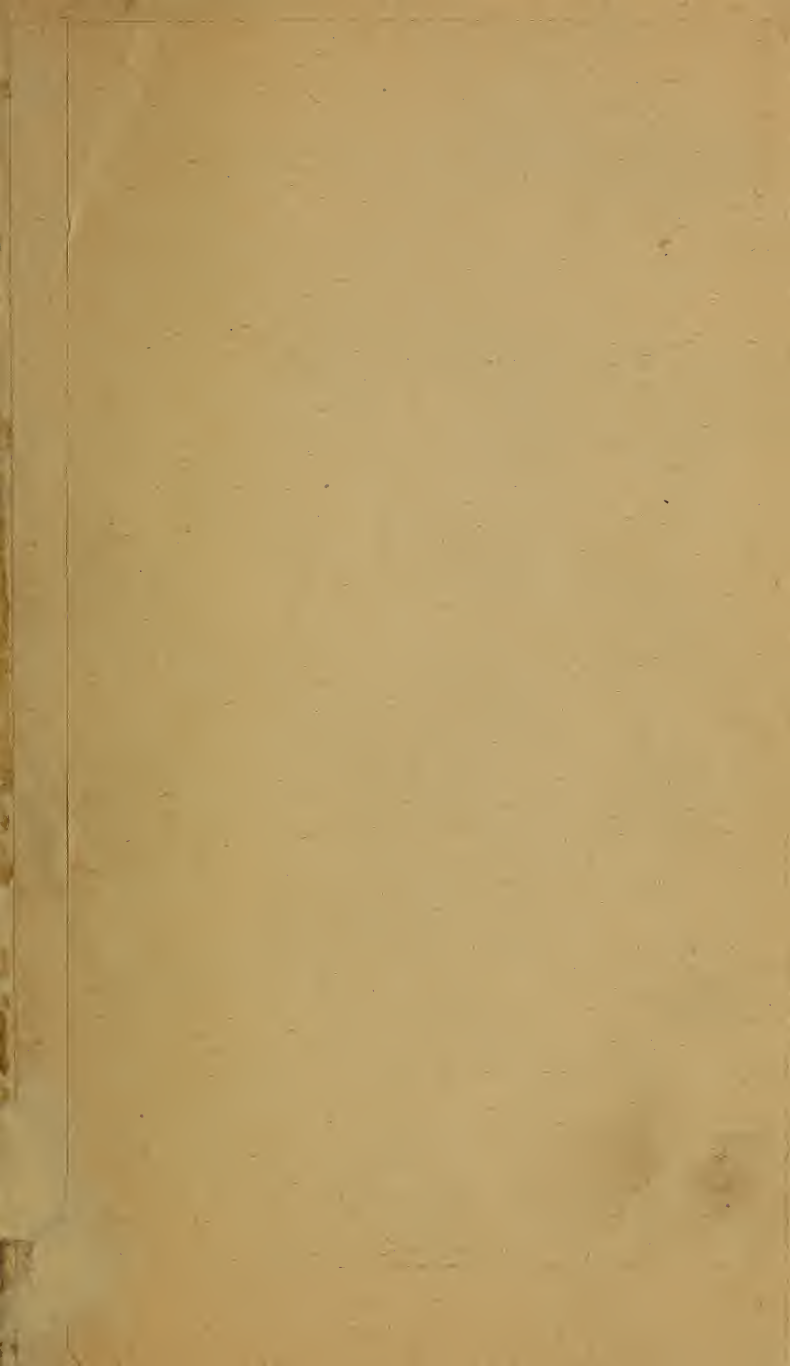
# THE RAND-McNALLY ECONOMIZER

A GUIDE TO THE  
WORLD'S FAIR  
ST. LOUIS, 1904



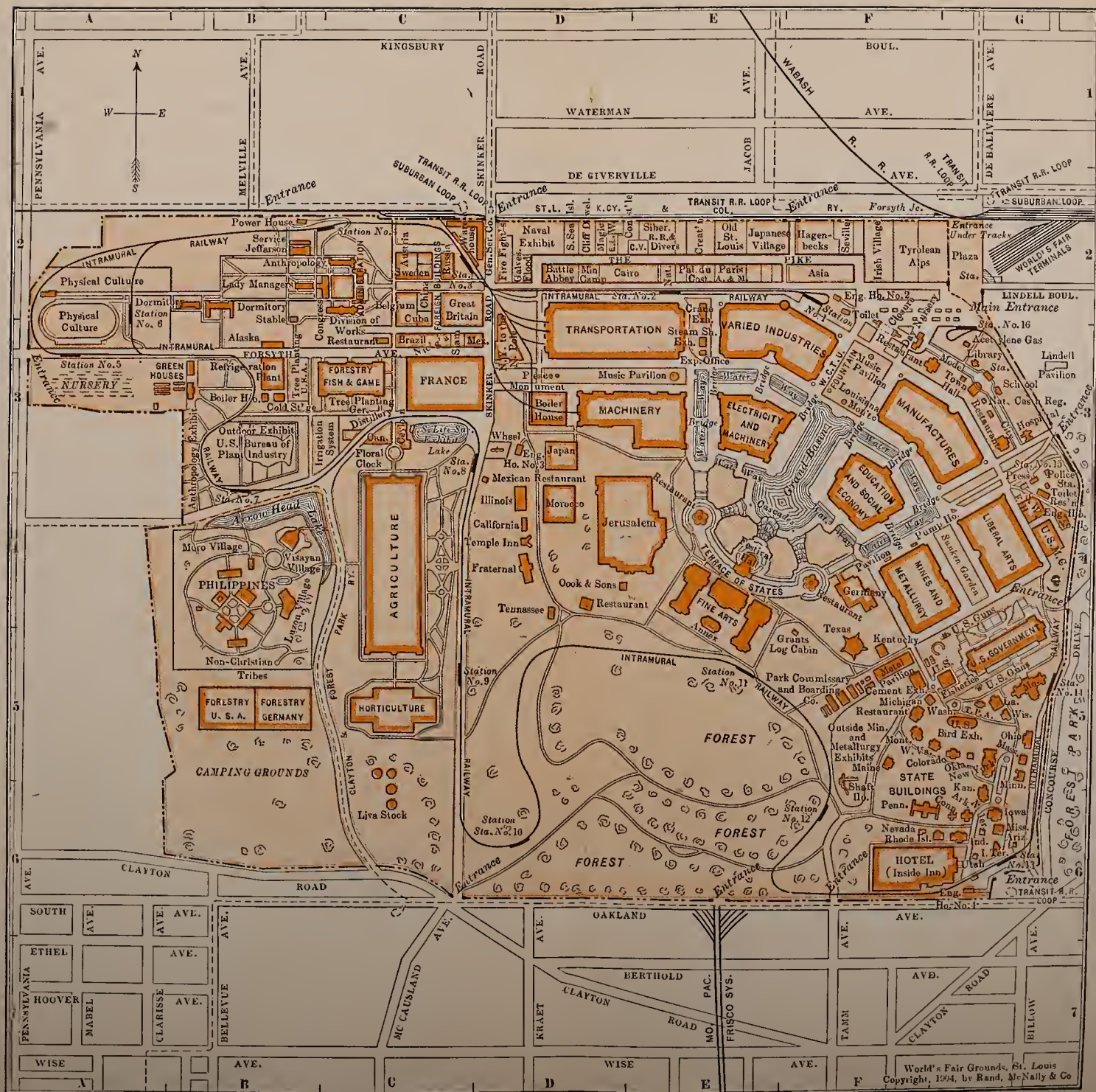
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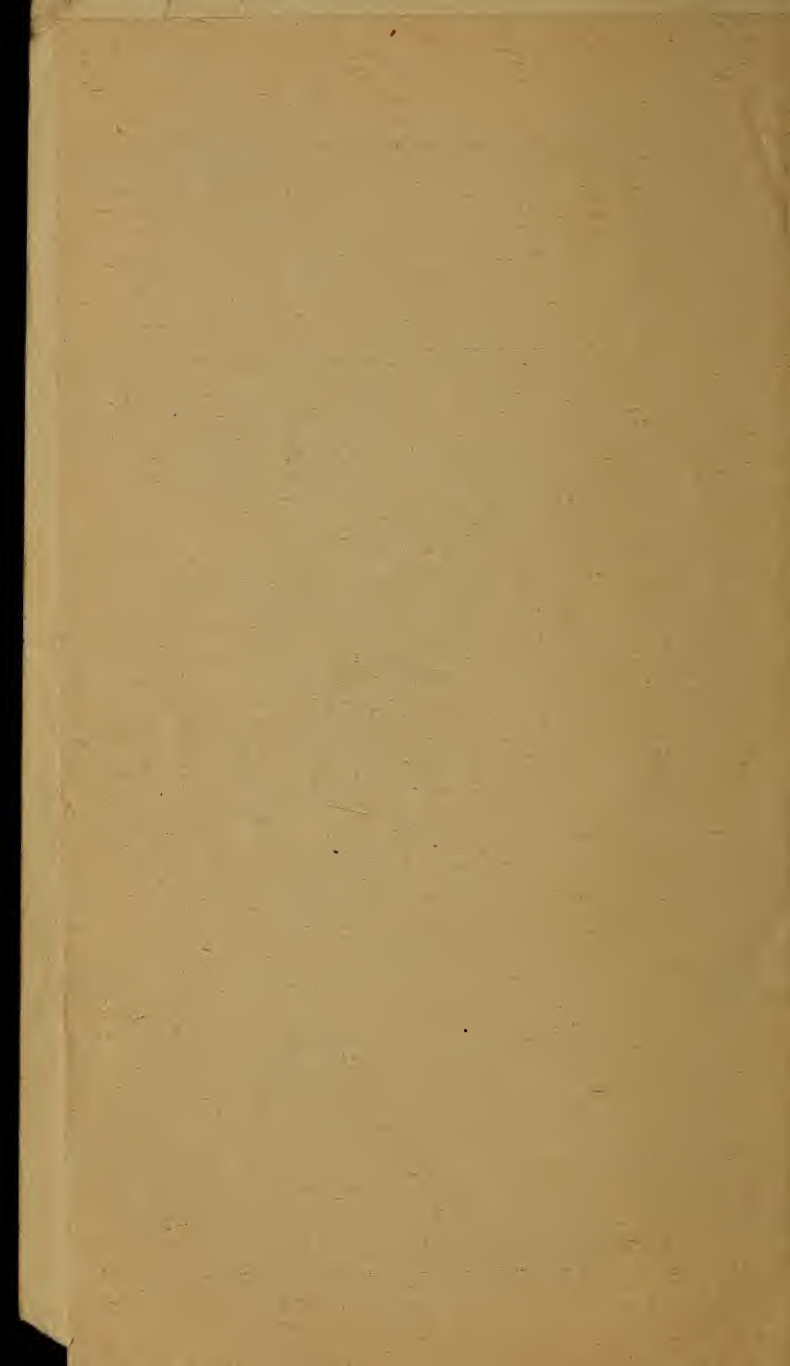










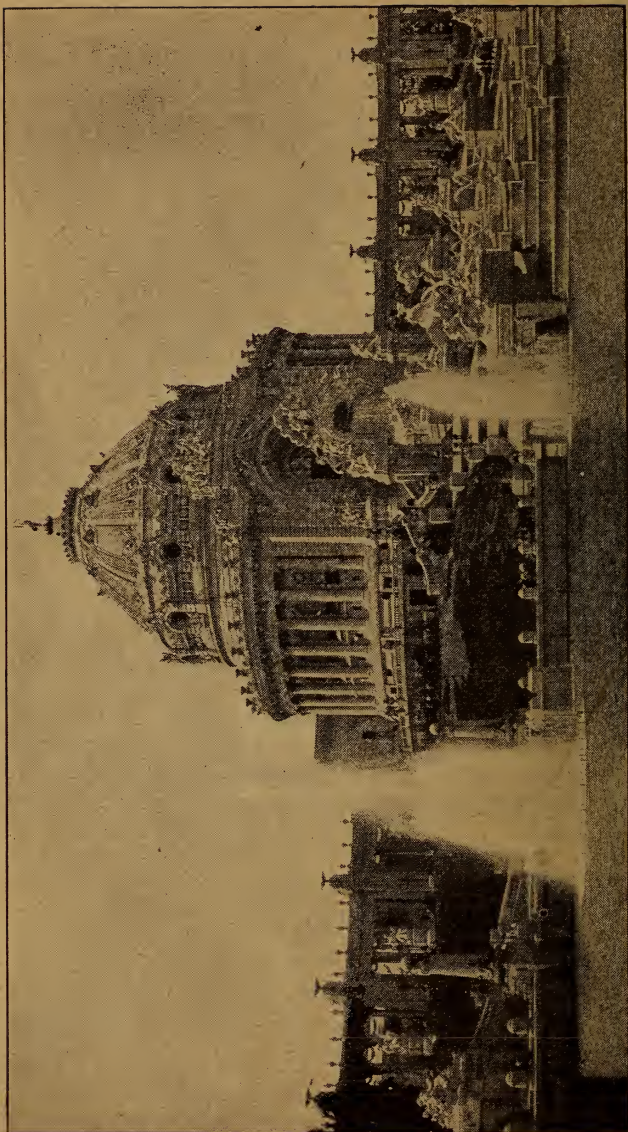


# MEMORANDA

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FESTIVAL HALL BUILDING



THE RAND-McNALLY  
ECONOMIZER

A  
GUIDE TO THE  
WORLD'S FAIR

ST. LOUIS, 1904

LOCATING AND DESCRIBING THE  
BUILDINGS, STATUARY, PRINCIPAL  
EXHIBITS, AMUSEMENTS ON THE  
PIKE, AND INTERESTING FEATURES

OF THE  
LOUISIANA PURCHASE  
EXPOSITION

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*Illustrated with Maps and Diagrams  
of the Buildings*



COMPILED BY W. S. WRENN

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RAND, McNALLY & COMPANY, PUBLISHERS  
1904

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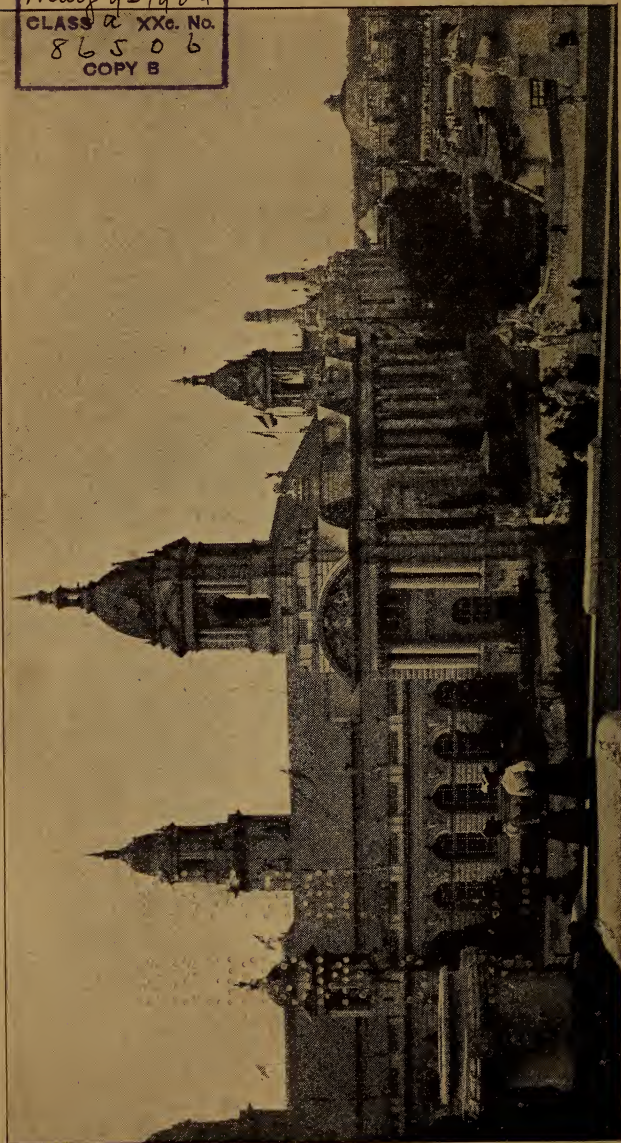
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MACHINERY HALL BUILDING

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LAGOON — Varied Industries Building on the left

## INTRODUCTORY.

If “seeing is believing,” visitors in attendance at the St. Louis Fair cannot fail to be forcibly impressed by its architectural grandeur, beauty of landscape and artistic ensemble.

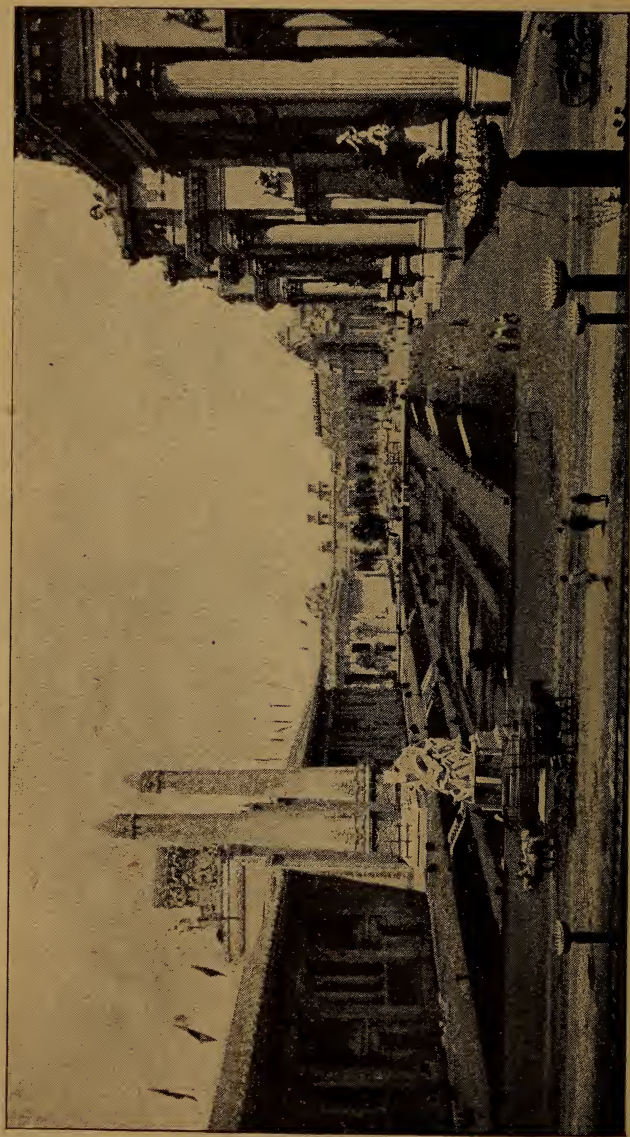
Beneath the gilded domes and many-shaped roofs of this “Wonder City” are exhibited the world’s greatest achievements in art, science, invention, and manufacture—a comparative showing of the works of man, with all that thought and handicraft have evolved.

Advantageously situated and easy of access by unexcelled transportation facilities, the “hurry-home sight-seer” can most opportunely view the Exposition, and with satisfaction, provided he is guided aright and has an advance knowledge of “what-to-see and how-to-see-it.”

Having the time-saving item in mind, the compiler has endeavored to direct the visitor through the grounds and various buildings by the shortest route, pausing only when features of real merit are presented.

The importance of this method of “doing the Fair,” will no doubt be appreciated by busy people who are desirous of obtaining a maximum of information in a minimum of time.





SUNKEN BASIN

## THE LOUISIANA PURCHASE.

Perhaps no public man of his day so well understood, as did Jefferson, the importance and needs of that vast domain extending from the Mississippi river to the Rocky mountains, and known as the great Northwest Territory. Spain, as the owner of Louisiana, held supreme control of New Orleans and the lower Mississippi. As secretary of state under Washington, Jefferson would have been contented with the acquisition of the island of New Orleans and the free navigation of the Mississippi river. But circumstances had now changed—Jefferson was president. Spain had suddenly conveyed Louisiana to France, and Napoleon was meditating the abrogation of the peace of Amiens and the declaration of war against England. Napoleon had a property which in case of war he was likely to lose. He had resolved on war, and for that purpose needed money, which fortunately the American treasury could furnish at once. Instead of the Island of New Orleans, President Jefferson's dream now embraced the whole of Louisiana. Livingstone, then minister to France, was unfortunately embarrassed by his committal to the acquisition of New Orleans alone; Monroe had formerly served the country most acceptably at the French court and was a devoted friend of the president, both politically and personally. They were both committed to the "strict construction" theory of the Constitution. This narrow view of the instrument, on which their party had come to power, absolutely forbade the acquisition of territory by purchase. But Louisiana was necessary, not only to the growth, but to the maintenance of the Union. The prize outweighed the virtue of party consistency. Jefferson himself was forced to admit the want of power, but having resolved to act he said: "The less that is said about any constitutional difficulty the better." Again he said: "It will be desirable for Congress to do what is necessary in silence." With these views he sent Monroe to Paris. For obvious reasons written instructions were avoided; but it is quite certain that unlimited discretion to the minister had resulted from a careful comparison of views. It was under these circumstances that in 1803 the vast domain known as

the Louisiana Purchase, or "Jefferson's West," was obtained by the United States for the paltry consideration of fifteen million dollars. The transfer of sovereignty from Spain to France and from France to the United States took place at New Orleans, December 19 and 20, 1803, and for Upper Louisiana at St. Louis, March 9 and 10, 1804. Roughly described, this territory now embraces twelve states and two territories, as follows: Montana, Colorado, Wyoming, North Dakota, South Dakota, Minnesota, Nebraska, Iowa, Kansas, Missouri, Arkansas, Louisiana, Oklahoma and Indian Territory. One hundred years ago the population was about 80,000. To-day it exceeds 15,000,000, or about one-fifth of the total population of the Union. The territory acquired by the purchase was larger than the United States at that time. The purchase made possible the extension of our frontier to the Pacific Coast. Title was established in 1846 to the territory now represented by the states of Washington, Oregon, and Idaho. Two years later Mexico ceded what is now California, Nevada, Utah, Arizona, Western New Mexico and Western Colorado. Texas and a part of New Mexico were acquired in 1845. Florida was purchased and Spanish claims to southern Alabama and Mississippi were extinguished in 1819.



JERUSALEM BUILDING



## HOW TO REACH THE EXPOSITION.

- OLIVE STREET CARS** (marked World's Fair)—from Fourth and Olive streets direct to main entrance DeBaliviere and Lindell avenues. (North side grounds.)
- OLIVE STREET CARS** (through)—From Fourth and Olive streets direct to main entrance DeBaliviere and Lindell avenues. (North side grounds.)
- DELMAR AVENUE CARS**—From Third and Washington avenues direct to main entrance DeBaliviere and Lindell avenues. (North side grounds.)
- PAGE AVENUE CARS**—From Third and Washington avenue direct to Administration entrance, Skinker road and Lindell avenue. (North side grounds.)
- EASTON AVENUE CARS**—From Fourth and Franklin avenue direct to The Pike entrance, Hamilton and Lindell avenues. (North side grounds.)
- LACLEDE AVENUE CARS**—From Fourth and Olive streets direct to State Buildings entrance, Clayton and Oakland avenues, Cheltenham entrance, Tamm and Oakland avenues, and Agriculture entrance, University boulevard (Skinker road) and Oakland avenue. (South side grounds.)
- TAYLOR AVENUE CARS**—From Florissant and Newstead avenues direct to all southern entrances. (South side grounds.)
- MARKET STREET CARS**—From Fourth and Walnut streets direct to all southern entrances. (South side grounds.)
- SUBURBAN CARS MARKED WORLD'S FAIR**—From Fourth and Elm and Fourth and Locust direct to main entrance DeBaliviere and Lindell avenues. (North side grounds.)
- SUBURBAN MAIN LINE CARS**—From Union block to De Hodiamont via Maple avenue, direct to Convention entrance, De Giverville and Melville avenues. (North side grounds.)
- SUBURBAN CARS** (marked World's Fair)—From Kirkwood and Webster Groves and Clayton, direct to Administration entrance, University boulevard (Skinker road) and Lindell avenue. (North side grounds.)
- WABASH SHUTTLE TRAINS**—From the Union Station, Nineteenth and Market streets, to the

main entrance, DeBaliviere avenue and Lindell boulevard, every two to five minutes during the busier hours of the day. (North side grounds.)

**AUTOMOBILE COMPANIES** run automobiles from the Union Station and principal downtown hotels, leaving every 15 minutes during the day, carrying signs of various entrance destinations.

**TALLY-HO COACHES** leave the principal downtown hotels mornings and evenings, making the round trip to the various entrances on east and north sides of grounds.

## THE EXPOSITION.

Within the boundaries of the Exposition grounds are 1,180 acres; the dimensions being one mile wide by nearly two miles long, of which area 668 acres were taken from Forest Park. The main group of exhibit buildings is located in the northeastern part of the grounds upon a nearly level tract of 300 acres. The arrangement is not unlike a lady's fan, the main avenues, corresponding to the ribs, radiating from a central point. The Art Buildings stand upon a plateau sixty feet above the surrounding buildings, just south of the Colonnade of States and Festival Hall. On the lower level are the buildings devoted to Liberal Arts, Mining and Metallurgy, Manufactures, Education and Social Economy, Varied Industries, Electricity, Machinery and Transportation.

The United States Government Building stands upon a hill southeast of the main group, while the State buildings are grouped on a plateau extending southward to one of the main entrances. Pavilions of the foreign countries are west of the "central picture." Germany, in order to reproduce a famous castle, selected a commanding hill site east of the Art Palaces. The structures devoted to Horticulture, Agriculture, Forestry, Fish and Game, Anthropology and Ethnology are all located in the western portion of the grounds. Here also are located the exhibits of the Philippine Islands, Alaska, and that of the American Indians. The Physical Culture Building and the Stadium, a great arena and grand stand with seating capacity for 25,000 people, are in the extreme western part of the grounds. Many methods of transportation, both practical and picturesque, are provided for the convenience of visitors. They include the intramural rail-

way, traversing the entire grounds, electric automobile chairs, push chairs, Irish jaunting cars, Japanese jinrikishas, electric launches, Venetian gondolas, and the new sensational method of transportation, elephant and camel riding.

The intramural railway service reaches every part of the grounds. The visitor may take a car at any of the several entrances and ride to within easy walking distance of any important building. The line first skirts the northern boundary, whirling the visitor past the Varied Industries and Transportation Buildings, the Foreign Buildings, and then along the north side of the Administration Building to the athletic field. Here it curves to the southward near the United States Government's grass garden and the Philippine exhibit, going east of the Agriculture and Horticulture Buildings, and winding around the amusement buildings till the Art Palaces are reached. Here it turns southward again to the southern boundary of the Exposition, going around the state buildings, and skirting the eastern side of the grounds to the main buildings again.

Restaurants, buffets, drinking fountains and lavatories are numerous and conveniently located, and well equipped hospitals under direction of the Red Cross Association are a special feature of the arrangements made by the Exposition officials for the welfare of their guests.

## EXPOSITION NOMENCLATURE.

### ENTRANCES.

Lindell Boulevard or Main Entrance—DeBaliviere and Lindell avenues. (North side.)

Pike Entrance—Hamilton and DeGiverville avenues. (North side.)

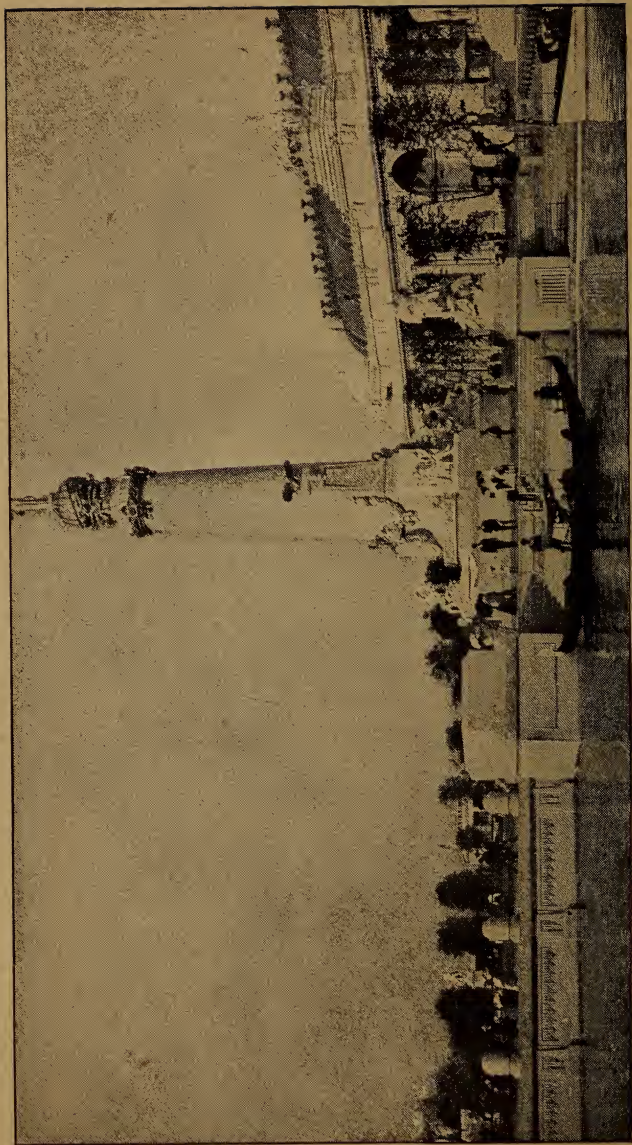
Administration Entrance—University boulevard (Skinker road) and DeGiverville avenue. (North side.)

Convention Entrance—DeGiverville and Melville avenues. (North side.)

County Entrance—Pennsylvania avenue and Olympian Way. (West side.)

Agriculture Entrance—University boulevard (Skinker road) and Oakland avenue. (South side.)

South Railroad Entrance—Oakland and Kraft avenues. (South side.) Used only by Belt Line steam railway, and is not a general entrance.



LOUISIANA PURCHASE EXPOSITION MONUMENT



Cheltenham Entrance—Oakland and Tamm avenues.  
(South side.)

State Buildings Entrance—Clayton and Oakland avenues. (Southeast corner.)

Government Entrance—Concourse Drive; near cottages, used only by vehicles or pedestrians. (East side.)

Parade Entrance—Triumphal Causeway and Forest Park, a short distance south of main entrance. Used by automobiles, tallyho coaches and vehicles. (East side.)

### LOCATIONS.

The Plateau of States is that portion of the grounds in the southeast corner of the site occupied by State Buildings, the territory defined as constituting the Plateau of States is bounded on the south and west by the outside mining exhibits, and on the north by the Government Building.

The location of the Government Building is known as Government Hill.

The location of the Agriculture and Horticulture Buildings is known as Agriculture Hill.

The location of the Philippine exhibits is known as the Philippines Reservation.

The space between Varied Industries and Manufactures is known as the Plaza of St. Louis.

The space between Liberal Arts and Manufactures is known as the Plaza of New Orleans.

The space between Varied Industries and Transportation is known as the Plaza of St. Anthony.

### BRIDGES.

The bridges are named after explorers famous in the history of the Louisiana Purchase region, as follows:

Hennepin—Leading from southeast corner of Manufactures to Education building.

De Smet—Leading from main western entrance of Mining to Education building.

La Salle—Leading from southeast corner of Education building to Eastern approach of Art Hill.

Napoleon—Leading from main southern entrance of Education building to eastern cascade.

Jefferson—Leading from main southern entrance of Electricity building to western cascade.

Lewis and Clarke—Leading from southwest corner of Electricity building to western approach of Art Hill.

- Beinville—Leading from main eastern entrance of Machinery to Electricity building.
- Coronado—Leading from southwest corner of Varied Industries to Electricity building.
- Crockett—Leading from main southern entrance of Varied Industries to Electricity building.
- De Soto—Leading from southeast corner of Varied Industries to Electricity building.
- Joliet—Leading from southwest corner of Manufactures to Education building.
- Daniel Boone—Leading from main southern entrance of Manufactures building to Education building.

### BOULEVARDS.

- Commonwealth avenue—A thoroughfare extending from the southeast entrance to the Government building.
- Colonial avenue—A street leading west from Commonwealth avenue at a point near the Indiana building.
- Constitution avenue—A shady boulevard running northwest from Commonwealth avenue between the New York and Kansas buildings.
- University Boulevard—A central thoroughfare from north to south, and upon which faces the Foreign buildings. Famous in local history as "Skinker Road."
- Olympian Way—An avenue leading west from the French building to the extreme western boundary of the grounds.
- Administration avenue—A broad walk leading down from the terrace of the Administration building, through the foreign section and forming a dividing line between the exposition proper and "The Pike."
- Transverse avenue—The central space extending from east to west between the great exhibit palaces.
- Government terrace—The space between the Liberal Arts and Mining buildings and Government Hill.

### THE MOST IMPORTANT SIGHTS OF THE EXPOSITION.

For the convenience of those who desire to visit only the "wonders" of the Exposition, or to condense their time at the grounds into several short tours, the following attractions are suggested as being the most important and interesting:

1. Cascade Gardens and Festival Hall (by night).



2. Philippine Reservation, west of Agriculture Hill.
3. Queen's Jubilee Presents, second floor, west wing of Administration buildings.
4. Exhibit of France (sections 39 to 66) Manufactures Building.
5. Exhibit of China (sections 4, 5 and 6) Liberal Arts Building.
6. Exhibit of Pennsylvania (section 41) Mining Building.
7. Exhibit of the Colleges of Agriculture and Experiment Stations (section 8) Education Building.
8. The Wireless Telephone (section 23) Electricity Building.
9. Exhibits of Germany (sections 60 to 75) and Japan (sections 87 to 97) Varied Industries Building.
10. The Spirit of the Twentieth Century (Aisle G) Transportation Building.
11. Largest Engine in the World (section 36) Machinery Building.
12. Painting by Le Quense, The Founding of St. Louis (section 98, west pavilion) Fine Arts Building.
13. Exhibit of California (sections 1 to 3 and 9 to 22) Horticulture Building.
14. Exhibit of Missouri (sections 63 to 66 and 69) Agriculture Building.
15. Exhibit of New York (sections 11 and 13) Forestry, Fish and Game Building.
16. Exhibit of the Vatican and the Missouri Historical Association (second floor) Anthropological Building.
17. Exhibit of the Treasury and War Departments, U. S. Government Building.
18. Buildings of France, England, China and Austria (Foreign Reservation).
19. Buildings of Missouri, Louisiana, Pennsylvania and Kentucky (Plateau of States).
20. Model City Street, near main entrance.
21. The Mining Gulch, near Maine Building.
22. Statue, *The Apotheosis of St. Louis*, near main entrance.
23. Pigmy and Giant Families, department of Ethnology, west of Forestry Building.
24. The Tyrolean Alps, at extreme eastern end of The Pike.

## THE STATUARY.

Sculpture is a most interesting and striking feature of the St. Louis Fair—at no previous exposition has

there been shown so much decorative sculpture of such high artistic excellence. The appropriation for this department was in excess of \$500,000, of which sum about one hundred thousand dollars were set aside for permanent work, notably that which adorns the Art Palaces. Allegorically, the history, or story, of the Louisiana Purchase is told by groups and figures typical of the successive occupants of the territory. As in the drama, each has its part, and at almost every turn the vision intelligently locates the various historical epochs as portrayed by the genius and versatility of the sculptor and his art. The wild animal, the red man, the intrepid explorer, the pioneer, and lastly, the representatives of Spain, France and America, whose names are inseparably linked with the acquisition of "Jefferson's West," have afforded a wide range of ideas, all of which has been employed to a noteworthy advantage. Thus, symbolizing activities rather than actors, groups of heroic size predominate, and portraiture is but moderately employed. Among those who have contributed to the sculptural decoration of the exposition are the names of many of the most prominent sculptors in this country—French, St. Gaudens, Grafly, O'Connor, MacNeil, Bitter, Zolnay, Taft, Martiny, Konti, Lopez, Niehaus, Dallin, Proctor, Kehmys, Potter, Pratt, Bringham, Pederson, Borglum, Lukeman, Baur, Remington, Tonetti, Gelert, Mulligan, Zimm, Miss Julia Bracken, Miss Carrie Wood, Miss Enid Yandell, Miss Elsie Ward, Miss Evelyn Longman and others of lesser fame. Foremost of these is Karl Theodore Francis Bitter, chief of sculpture, a native of Austria. He studied sculpture in Vienna, at the Royal Academy of Fine Arts. In 1889, at the age of twenty, he came to America and located in New York City. Within a year he won in the competition for the Astor memorial doors for Trinity church, and soon afterward opened a studio of his own. He did the sculpture work on the Administration Building at the Columbian Exposition, was director of sculpture for the Pan-American Exposition, and has filled many important public and private commissions by work of most creditable character.

Mr. Bitter's assistant and superintendent of sculpture, George Julian Zolnay, is a Roumanian by birth. He studied in the school of fine arts at Bucharest and later in the imperial academy of fine arts at Vienna. His most famous pieces are the Winnie Davis Memorial at Richmond, Va., and the bust of Edgar Allen Poe in the University of Virginia. He also modeled the

statuary for the Education Building at the Tennessee Centennial Exposition and many of the figures for the Agricultural Building at the Chicago Exposition. He is at present identified in connection with the St. Louis School of Fine Arts as an instructor of modeling.

### PLAZA OF ST. LOUIS.

*Apotheosis of St. Louis*—This statue, the work of Charles A. Niehaus of New York City, is of Louis IX. of France, after whom the city of St. Louis was named. It shows the saintly king clad in mediæval armor half hidden by his tunic, mounted on a charger with flowing caparisons. The king holds by the blade, upraised in his right hand, a cross-hilted sword so that the cross shows plainly. The handle of the sword, the highest feature of the sculpture, is forty feet from the ground. The statue occupies a pedestal 20 feet six inches by 11 feet 10 inches. At the south end of the pedestal, raised only three feet above the level of the ground, the sculptor has designed a pedestal group made up of three figures entitled "St. Louis and Its Guiding Spirits." The central figure, which is of St. Louis, is seated and wears the crown and the royal robes. In its hands is an unfolded scroll. Winged male figures whisper to the seated figure.

*Louis Joliet*—An immense equestrian statue of historical significance, showing the famous Frenchman in the garb of an explorer. It was designed by Phinister Proctor of New York and occupies a pedestal on the east side of the Plaza near western entrance to Manufactures building.

*Ferdinand De Soto*—The discoverer of the Mississippi river is shown on a superb charger as he appeared at the time of his first view of the "Father of Waters." This splendid figure was designed by E. C. Potter of New York, and is placed opposite the Varied Industries building on the west side of the Plaza.

*Louisiana Purchase Monument*—This noble shaft, 125 feet high, is situated at the southern end of the Plaza, facing the Grand Basin and Art Hill. It was designed by E. L. Masqueray of St. Louis, and is surmounted by an heroic figure *Peace* standing on a globe supported by four figures representing the East, West, North and South, by Karl Bitter of New York. A large rostrum attached to the shaft, about twenty feet from the ground, faces the grand plaza. This rostrum is designed along the lines of a pulpit and is

reached from either side by winding staircases. It is expected that the most famous speakers in the world will address, from this point, crowds massed in the grand plaza. To the east and the west of the shaft are installed groups of statuary which were designed by Chief-of-Sculpture Bitter. The groups to the east and west are symbolical of the Missouri and Mississippi rivers. A group to the south of the monument represents the *Signing of the Louisiana Purchase Treaty*. The figure of *Peace*, crowning the shaft, calls the nations of the world to a peaceful competition at the World's Fair.

### GRAND BASIN.

*A Step to Civilization, Buffalo Dance, Cowboy at Rest and A Peril of the Plains.* These splendid pieces placed at the boat landing just south of the Louisiana Purchase Monument, were modeled by Solon H. Borglum of New York. They tell western stories and suggest the early days of the purchased territory.

*Thomas Jefferson*—The sculptor's idea has been to picture Jefferson as he appeared at the time of the promulgation of the Louisiana Purchase. This figure is one of rare strength and artistic conception and is the creation of Charles Grafly of Philadelphia, vice J. Q. A. Ward, to whom the work was originally assigned. It is placed near the bridge which bears Jefferson's name, and faces the main southern doorway of the Electricity building.

*Napoleon Bonaparte*—A seated figure and companion piece to that of Jefferson. The emperor is shown as First Consul at the conference with emissaries of our government prior to his decision to part with the coveted possessions. It is the handiwork of Daniel C. French of New York, and ranks as one of his most notable works. The location is an admirable one, being placed at the south approach to the Napoleon bridge which leads across the lagoon to the southern portal of the Education building.

*Combat of Grizzly Bears and Sea Lions*, realistic animal groups flanking the launch landing on east shore near Education building, by F. C. R. Roth of New York.

*Battle of Bulls and Mountain Lions*, animal groups flanking the launch landing on west shore near Electricity building, by E. C. Potter of Greenwich, Conn.

## CENTER CASCADE.

*Fountain of Liberty*—A colossal group of three figures representative of Liberty, Truth and Justice, surmounting a niche from which the rushing waters spring. Other groups embroidering the waters of this cascade at intervals along its entire length, including a magnificent conception entitled *Physical Liberty*, are subjects which refer to the human qualities which emanate from and are fostered by Liberty. The entire decoration of the central cascade is the work of H. A. MacNeil of New York City, a sculptor of fame, both at home and abroad, some of his figures having adorned the Electricity building at the Columbian Exposition.

## EAST AND WEST CASCADES.

*Spirit of the Atlantic*—The turbulent waters of the Atlantic are represented by a powerful male figure with a soaring eagle at his feet. It is a gilded figure occupying a place at the head of the western cascade near restaurant pavilion.

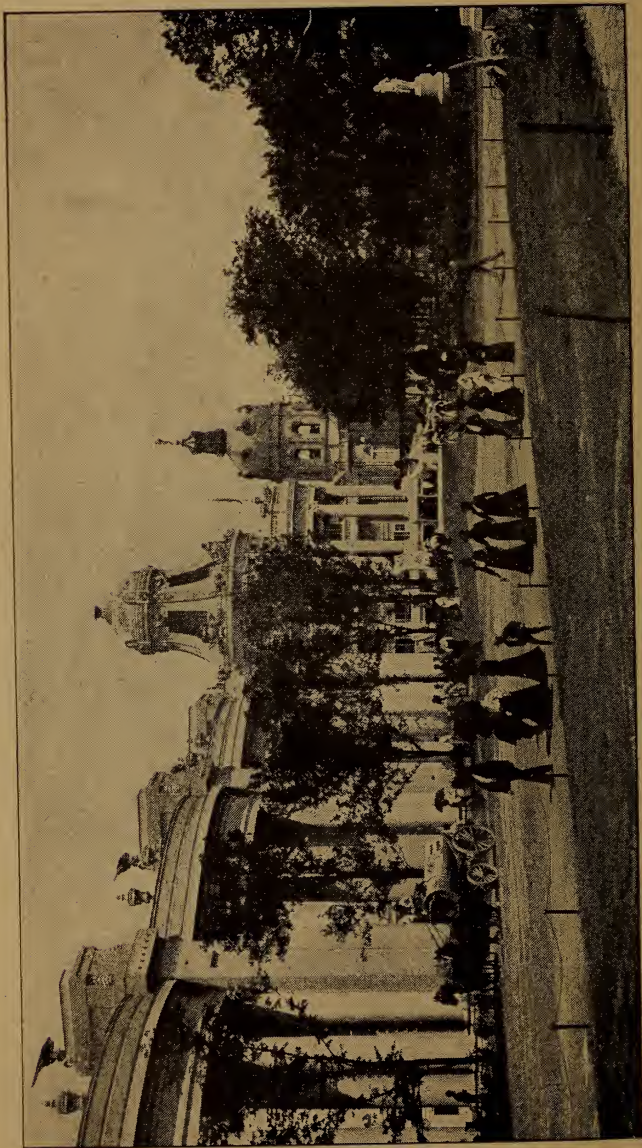
*Spirit of the Pacific*—The graceful form of a woman at whose feet an albatross is crouched depicts the restful calm of the Pacific. It is also gilded and is placed at the head of the eastern cascade near restaurant pavilion.

For the other and smaller groups disposed among the rushing waters of the cascades, the sculptor, Isidor Konti, of New York, has created an endless variety of spirited and appropriate compositions, including *Boy and Bear Cub*, *Cupid Holding Fish*, *Girl with Petrel* and *The Fishers*, which are repeated on both the east and west cascades. These subjects were selected with the intent of symbolizing the fact that with the acquisition of the Louisiana region, the sway of liberty, truth and justice, illustrated in the center cascade, was extended from the Atlantic to the Pacific ocean.

## FESTIVAL HALL.

*Apollo and the Muses*—This group of unusual size represents Apollo surrounded by the muses who are shown in the form of centaurs. The chariot in which he stands is drawn by two large lions, the entire composition being embellished with cherubs and female figures. It is placed on the northern side of the hall just above the entrance gate and overlooking the center cascade. The sculptor, Philip Martiny, of





COLONNADE OF STATES, LOOKING EAST



New York, will be remembered in connection with his work on the Agricultural building at the Columbian Exposition.

*Dance*, a realistic group flanking *Apollo* to the east, by Michael Tonetti of New York.

*Music*, a companion group to *Dance* and placed on the opposite or west ledges, by August Lukeman of New York.

*Winged Victory*, a splendid figure by Miss Evelyn B. Longman of New York, crowning dome.

### TERRACE OF STATES.

In each of the arc-shaped spaces between the columns is the statue of a draped seated female figure symbolic of one of the states or territories carved from the Louisiana Purchase and suggesting something of its history or industrial achievement, namely:

*Arkansas*, by Albert Jaegers.

*Colorado*, by Aug. Zeller, Jr.

*Indian Territory*, by C. A. Heber.

*Iowa*, by Carl E. Tefft.

*Kansas*, by Adolph A. Weinman.

*Louisiana*, by Rudolph Schwarz.

*Minnesota*, by Gustav Gerlach.

*Missouri*, by Sterling A. Calder.

*Montana*, by Antonin C. Skodik.

*Nebraska*, by F. H. Parker.

*North Dakota*, by Bruno L. Zimm.

*Oklahoma*, by J. S. Conway.

*South Dakota*, by L. O. Lawrie.

*Wyoming*, by C. F. Hamann.

*Union*—Group by Alexander Reul of Closter, N. J., surmounting terminal pylon at east end of colonnade.

*Strength*—Group by Vinconzo Alfano of New York, surmounting terminal pylon at west end of colonnade.

### EAST APPROACH TO ART HILL.

*Cherokee Chief*, an equestrian statue representative of the first owners of the Louisiana territory. It was modeled by James E. Fraser of New York, a pupil of St. Gaudens, and occupies a place on the first terrace at foot of hill.

*Pere Marquette*, by Cyrus E. Dallin of Boston.

*Daniel Boone*, by Miss Enid Yandell of New York.

*Sieur La Salle*, by Louis Gudebrod of New York.

*William Clarke*, by F. W. Ruckstuhl of New York.

*Phillipe Francois Renault*, by Sterling A. Calder of Philadelphia.

*Meriweather Lewis*, by Charles Lopez of New York.

*Paulilo Narvaez*, by Herbert Adams of New York.

*George Rogers Clarke*, by Miss Elsie Ward of New York.

*Pierre Laclede*, by Scott J. Hartley of Boston.

### WEST APPROACH TO ART HILL.

*Sioux Chief*, a companion piece to the *Cherokee Chief*, and placed on the first terrace at foot of hill. It typifies another of the Indian tribes which at one time held undisputed sway in this country. It is the work of Cyrus E. Dallin of Boston.

*James Monroe*, by Miss Julia Bracken of Chicago.

*Robert Livingston*, by August Lukeman of New York.

*F. B. Marbois*, by H. Herring of Philadelphia.

*Le Moyne Bienville*, by Charles Lopez of New York.

*Anthony Wayne*, by Clement J. Barnhorn of Cincinnati.

*Andrew Jackson*, by Louis Potter of New York.

*James Madison*, by Miss Janet Scudder of Boston.

### TRANSVERSE AVENUE.

*Destiny of the Red Man*—An heroic group placed at the eastern end of avenue near Sunken Garden. It is a strong composition of five Indian figures and that of a huge buffalo, and was executed by Adolph A. Weinman of New York.

*Indian Fountain*—Located at west end of avenue between Transportation and Machinery buildings. It typifies the American Indian, with the surroundings that he loved best, and is the work of Lorado Taft of Chicago.

*Sacajawea*—A small monument erected to the memory of the Indian woman who rendered such splendid services in connection with the Lewis and Clark expedition. This figure is the conception of Bruno L. Zimm of New York.

*Pastoral*—A reclining figure of much beauty, representing youth in repose, by C. A. Heber of New York.

*The Miner*—This composition is one of exceeding strength and beauty, depicting the daily life of the miner. It was modeled by Charles J. Mulligan of Chicago.

*Off the Trail*—This spirited group was designed to represent the "rough rider," or storied cowboy of the west. It is placed near "The Pike" entrance, just north of Varied Industries building, and is the handiwork of Frederic Remington of New York.

## HOW TO LOCATE THE EXHIBITS.

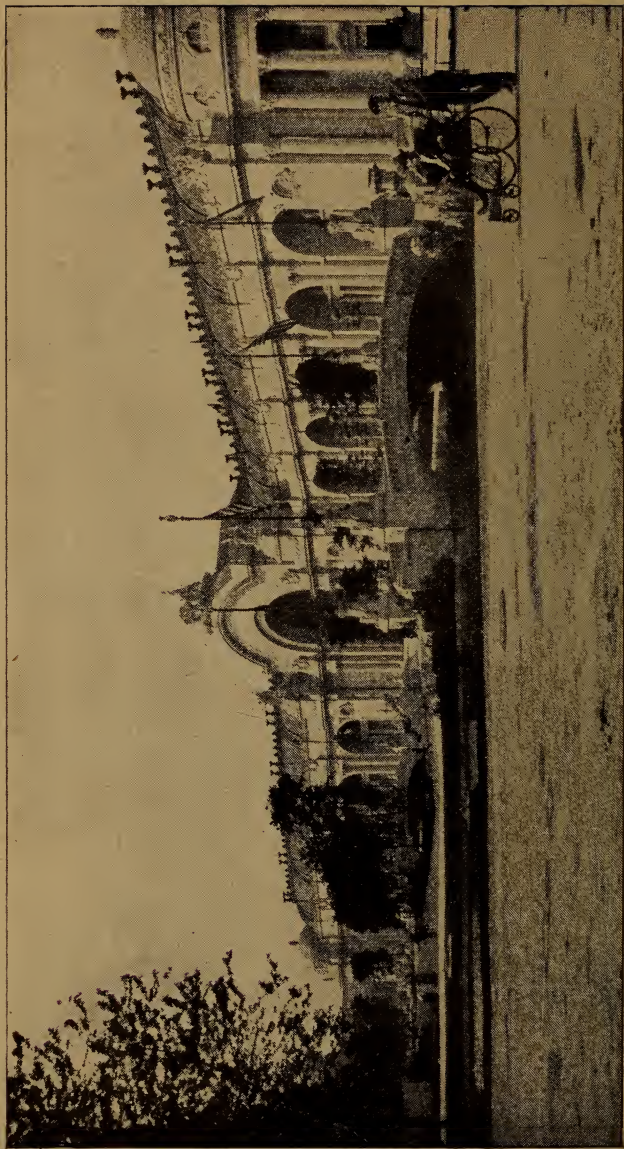
If the reader desires to see the Fair in the shortest time and in a most thoroughly satisfactory manner, he will follow exactly the routes laid out. It is not a case of "the blind leading the blind," but the guidance of an experienced writer, who has explored, again and again, every possible nook and corner of the Exposition grounds.

Sections in each of the main exhibit structures may be readily located by means of the large suspended white figures. They are discernible from four sides and will serve in every instance as an infallible guide.

Suppose one desires to see the exhibit of the Simmons Hardware Co. It is found numbered 10A and is located on the central aisle, to which you may proceed without confusion. Pursue this method and each principal exhibit will pass before your eye, systematically and in order.



IOWA STATE BUILDING



MANUFACTURES BUILDING



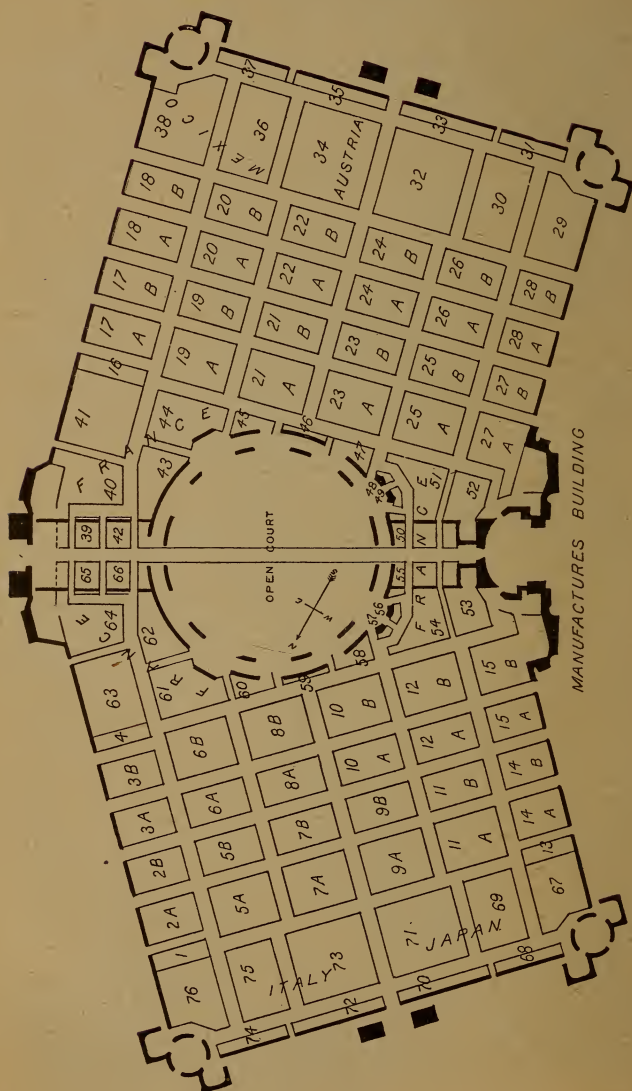
## FIRST DAY.

**Manufactures; Liberal Arts; Mining and Metallurgy; Education and Social Economy; Model City; Exhibits and Surroundings.**

Naturally, the visitor will desire to reach the Exposition as quickly as is possible. Either steam or electric cars are available and may be chosen to suit one's pleasure or convenience. Suppose the day dawns brightly and the reader has rested well after a long and tiresome railway journey. In such case let him board a west-bound Olive street electric car. After a pleasant ride of from twenty to thirty minutes he will arrive at the main entrance of the Exposition grounds, Lindell and De Baliviere avenues. Alighting here, first purchase an admission coupon (price 50 cents) at one of the numerous ticket booths, then proceed to the turnstile gates through which entrance to the Exposition is made. Once inside the grounds the "main picture" of the Fair is opened to your vision. Breaking the sky line of the southerly distance, the majestic Festival Hall and Colonnade of States are seen situated on the hill top just above the Cascade Gardens. Of the central group, both the Education and Electricity Buildings have frontage upon the Grand Basin from the east and west as named. Almost at your feet, the Plaza of St. Louis stretches away to the Grand Basin, and is bounded on the right and left, respectively, by the Varied Industries and Manufactures Buildings. The first day's tour of the exhibit buildings includes those of Manufactures, Liberal Arts, Mining, and Education, the entire eastern section of the main group. Move leisurely ahead until the Plaza is reached, then turn to the left, or south, upon the main eastern avenue. With a moment's pause at the statue of *Louis Joliet* by Phinister Proctor of New York, the visitor will again proceed to the left and pass through the western portals of the

### MANUFACTURES BUILDING.

The architecture is of the Corinthian order, with imposing sculpture-crowned entrances at the centers of the main facades and a large circular-shaped inner



court. It has a frontage on the north of 1,200 feet with a depth of 525 feet on the Plazas of St. Louis and Orleans. The architects were Messrs. Carrere & Hastings, of New York City. Cost, \$600,000.

STATUARY—*Energy and Force*, by L. O. Lowrie, massive horse groups flanking main entrances. *Progress of Manufactures*, by Isidor Konti, a realistic group which also flanks the main entrances. *Victory*, a figure of rare beauty, by Michel Tonetti, placed over main entrances. *Neptune* and *Venus*, fountains by Philip Martiny, at corner entrances. Two figures typical of *Manufacture*, by L. L. Ameteis, occupying ledge near roof line.

The principal exhibits in this building are: Hardware, heating and ventilating apparatus, glass, undertakers' goods, merchandise in wood and metal, clothing, textiles, costumes, embroidery, lace-making and needle work.

### Notable Exhibits.

SECTIONS 67 TO 71—JAPAN—Novel display of rugs, draperies and mattings in various colors and patterns. Collection of Japanese fans, paper, pictures, ornaments and knic-knacs. Magnificent exhibit of raw and manufactured silks. Realistic model of silk worm nursery and an operating factory.

SECTIONS 72 TO 76—ITALY—Noteworthy and interesting exhibit of statuary in white and vari-colored marbles and bronzes. Reproduction of "Pompeii," which is highly ornamented with bronze figures and vases of antique design.

SECTION 14A—Burial caskets of rich design and various styles. Funeral cars and monuments.

SECTION 14B—Firebrick exhibit of fanciful design, showing full-sized boiler plant construction.

SECTION 11A—Exhibition of the various machines employed by a modern steam laundry.

SECTION 9A—Sectional view of a 12-pound shrapnel shell and a huge block of pine wood showing 66-inch penetration of steel rifle bullet.

SECTION 9A—Modern steel cage used in penitentiary and jail construction.

SECTION 9A—Collection of firearms and an illustrative exhibit of the penetrating power of the various kinds of bullets.

SECTION 7B—Immense tower built entirely of granite cooking utensils.

- SECTION 9B—Large roll of wire cable, 10 feet high, mounted on a specially constructed wagon.
- SECTION 1—Reproduction of a Spanish hacienda and erected wholly of firebrick.
- SECTION 3B—Front face of three-story building which shows the varied uses of structural and sheet iron for building purposes.
- SECTION 2A—Dome-crowned pavilion constructed of glass such as is employed in skylights and protected windows.
- SECTION 3A—Model building with modern sanitary appointments and equipment.
- SECTION 6A—Forward section of full-sized steamship, as it is coming into dock, loaded with steel ranges and stoves.
- SECTION 6B—Sectional view of two-story dwelling with open front, showing desirable method of heating homes.
- SECTION 8B—Model kitchen with complete appointment of culinary utensils.
- SECTION 10A—Old Dutch windmill constructed entirely of ax blades manufactured by the Simmons Hardware Co. Relief picture made of hardware products, entitled "Augur Bit Falls on Chain River."
- SECTION 10B—Large display of tin cans with the pavilion as center piece, a huge affair, neatly built of various sized cans.
- SECTION 12B—Beautiful mahogany booth containing a large exhibit of rubber goods.
- SECTIONS 39 TO 66—FRANCE—Remarkable exhibit of robes and dresses as designed by the famous costumers and modistes of Paris. Exhibit of "Ahrenfeldt" china. Heroic bronze figure entitled "The Struggle for Life," by C. Poyney. Collective exhibit by the Central Union of Decorative Arts, consisting of gold and silverware, porcelains, ceramics, and cut glassware, which is of rare importance. Collective displays of tapestries, silks, laces and linens. Everything shown in the French section represents the highest art of manufacture and should by all means be given considerable time.
- SECTION 29—ARGENTINE REPUBLIC—Display of fine leather goods, mosaics and pottery.
- SECTION 30—PORTUGAL—Walking stick made of 12,000 pieces of wood. Exhibits of laces, woolen and leather goods, silversmith's handiwork and manufactured articles.



SECTION 31—HUNGARY—Rare exhibition of ancient laces of exquisite handiwork and embroideries many centuries old. The exhibit is surrounded by a fence of ancient Hungarian architecture.

SECTIONS 32 AND 34—AUSTRIA—Reproductions of art metal ware, bronzes, porcelains, cut glassware and carved articles. Special showing of embroideries, laces and enamel paintings.

SECTIONS 36 AND 38—MEXICO—Handsome pavilion in which there is shown a magnificent display of costumes, statuary, basketry and various articles of Mexican manufacture.

SECTION 20B—SWEDEN—Industrial exhibit of great importance.

SECTION 25B—Exhibition of fine headwear for gentlemen.

SECTION 23A—Beautiful two-story pavilion devoted to the sewing machine and its products.

SECTION 23B—Navajo Indian blankets of bright hues and curios of odd form.

SECTION 21A—Elaborate pavilion with large central court which is styled "The Court of Costumes," and occupied by Butterick & Co., publishers of fashion plates.

SECTIONS 19B, 20A AND 20B—Completely equipped shoe factory showing the various stages of manufacture from raw and unfinished leather to the marketable product. Very interesting.

SECTION 17B—Exhibition of the various processes of tanning and dressing leather.

SECTION 22B—Model of an ideal shoe store with comprehensive display.

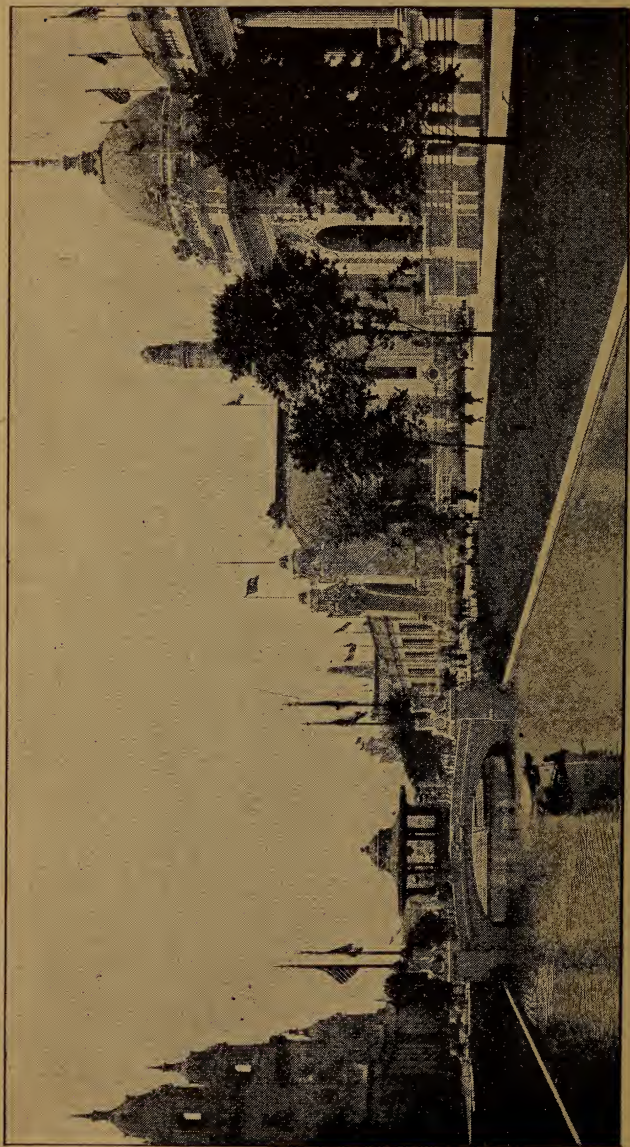
SECTIONS 22A AND 22B—Artistic showing of corsets and women's dress accessories.

SECTION 24B—Mammoth hair comb and uniquely furnished booth.

SECTION 24B—Knitting machinery in operation. Worth seeing.

SECTION 22B—Stylishly costumed models in tissue paper garments. Very interesting.

Eastward and just across the Plaza of Orleans, or "Grand Concourse," notable because of its use at the dedication ceremonies, May 1, 1903, and as the first completed exhibit structure, will be noticed the



LAGOON BETWEEN ELECTRICITY AND VARIED INDUSTRIES BUILDINGS

## LIBERAL ARTS BUILDING.

As described by its designers, the style of architecture is a severe treatment of the French renaissance. On the main façades, north and south, are three entrances, and on the east and west façades, two entrances, one in each of the end pavilions. In the treatment of the exterior there is a broad processional frieze on the interior walls of the exterior loggias, which illustrates in allegory, the history of the Louisiana Purchase. The dimensions are 525 by 750 feet, with an area of 9 acres. Architects, Messrs. Barnett, Haynes & Barnett, of St. Louis. Cost, \$400,000.

STATUARY—*Quadrige* and flanking groups, by Chas. Lopez and F. C. Roth, surrounding Transverse avenue entrance. Reclining figures representative of *Industry*, by Miss Edith B. Stevens, over main entrances. *Music, Research* and *Archaeology*, companion groups, by George E. Bissel, between supporting arches of main entrances. *Apotheosis of Liberal Arts*, group by Henry Linder, installed on end pavilions. *Ceramics* and *Invention*, by H. P. Pederson, placed around end pavilions. Characteristic figures by Chas. Harvey, over doorways and pavilions.

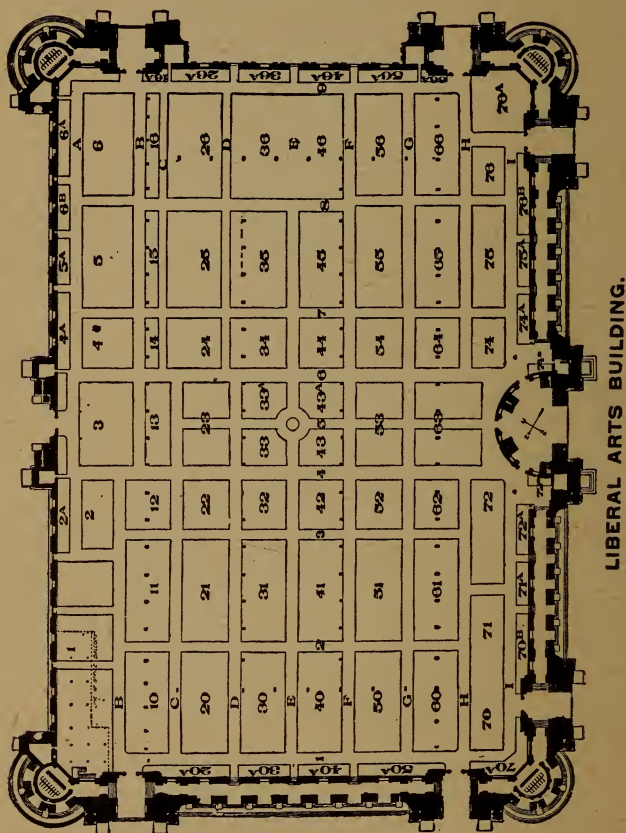
Entrance is effected through the northwest façade, after an inspection of the magnificent statuary.

The principal exhibits in this building are: Equipment and machinery used in the various printing processes, photography, books, publications and bookbinding, equipment for the manufacture of coins and metals, mathematical and scientific apparatus and instruments, medicine and surgery, musical instruments, theatrical appliances and equipment, chemical and pharmaceutical arts, civil and military engineering, architectural engineering.

### Notable Exhibits.

SECTIONS 4, 5 AND 6—CHINA—Historic collection of Chinese, Siamese and Corean coins and charms (3,005 in all), showing specimens of each period from 2255 B. C. Exhibit of Imperial Chinese postage stamps. Ancient manuscripts and books. Specimens of early printing. Collective exhibit of costumes, fantastic armor, weapons of the days of Confucius, and strange musical instruments. Richly carved and inlaid cabinets, chairs and tables. Unique carvings in wood,

ivory and jade. Models of famous temples and palaces. The Chinese section is the most attractive feature in this building and is one of the greatest sights of the exposition.



SECTIONS 30 TO 32, 40 TO 42, AND 50 TO 52—FRANCE—  
 Remarkable display of commercial drawings and engravings. Specimens of rare volumes and bindings. Collectible exhibit of the Photo Club of Paris. Geodetical map of Madagascar, scale 1-500,000, with color engravings. Collection of coins and medals of the various reigns and periods. Furniture and



house fittings in modern and antique designs—"The House Beautiful." Notable showing of musical and scientific instruments. Electric apparatus for theatres, beacons and lighthouses. The entire French section is enclosed by an ornamental rail and will afford great interest to the sight-seer.

SECTIONS 50A, 60 TO 62, 70 TO 72—GREAT BRITAIN—Historic photographs from the collection of Sir Benjamin Stone. Display of the royal mint, including many British and Colonial coins, medals, seals, etc. Exhibit of the Royal Geographical Society. Public demonstrations by Prof. James Dewar illustrating the use of liquid hydrogen. Model of the great Assouan dam across the Nile in Egypt. Photographs illustrating the artificial production of the Aurora Borealis. Collective display of musical and scientific instruments, pharmaceutical preparations and chemicals. Equatorial telescope weighing 4,000 pounds.

SECTIONS 14 TO 16, 24 TO 26, 34 TO 36 AND 44 TO 46—GERMANY—View of Naples harbor, the largest photograph in the world, dimensions 45 x 360 inches. Collective display of book, photographs and commercial drawings. Reproductions of portraits of German patriots. Exhibit of the imperial printing office. Exhibit of musical and scientific instruments. Model of the suspended railway between the cities of Bremen, Elberfeld and Vorwintal.

SECTION 63—Model of piano factory at Cincinnati, Ohio.

SECTION 74—Historical exhibit of phonographs and process of making records.

SECTION 53—Collective display of band instruments.

SECTION 63—Inlaid banjo made of 39,957 pieces.

SECTION 247—Life-size reproduction of the famous trade-mark, "His Master's Voice," in 24 karat gold.

SECTION 63—Interesting display of old violins.

SECTION 76A—Exhibit showing the manufacture of perfumes.

SECTION 1—Artistic designs of wall paper and coverings.

SECTION 33—Exhibit of the American Society of Civil Engineers.

SECTION 33—Specimens of wood from ancient cliff dwellings of Arizona and New Mexico.

SECTION 54—Wooden models showing topographic features of ocean bars and channels.

SECTION 54—Models, photographs and literature of the Chicago sanitary and ship canal.

SECTION 33A—Exhibit of the Western Gas Associa-

tion showing models of appliances for the manufacture of gas.

SECTION 2—Old manuscripts and books displayed by the American Bible Society.

SECTION 20A—Large collection of hand printed books.

SECTION 54—Rare atlases, relief maps and geographies of the state of Louisiana.

SECTION 2—Handsome pavilion of black oak, containing the Rand, McNally exhibit of globes, maps and various publications.

SECTION 82B—First steam coining press used by U. S. Mint in operation.

SECTION 12—Adding and counting machinery. (Interesting.)

SECTION 10—Two-revolution printing presses and block casting machine.

SECTION 10—Paper folding and feeding machinery.

SECTION 2A—Specimens of lithography as applied to commercial purposes.

SECTION 11—Japanese printing office. Very interesting.

SECTION 11—Type-casting and composing machinery.

SECTION 12—Model engraving plant with complete working force.

SECTION 75—Lens polishing and grinding machine in operation.

SECTION 2A—Collective display of lithographic posters.

SECTION 21—Process exhibit showing publication of the "National" Magazine.

SECTION 54—Model of U. S. floating dry dock at New Orleans.

SECTION 54—Miniature replica of Mount Vernon, Washington's old home on the Potomac.

SECTION 5 (center of building)—Reproduction of the steel frame lighthouse at southwest pass of the Mississippi river.

SECTION 64—Collective display of books, photographs and musical instruments of Brazilian manufacture.

SECTION 21—Relief model of the Nile river in upper Egypt.

SECTION 53—Remarkable exhibit of Siamese coins, musical instruments, theatrical masks, costumes and weapons. (Should be seen.)

SECTION 66—Display of Portugal, consisting mainly of musical instruments.

SECTION 3—Collective exhibit of photographs and models of the public buildings of Mexico.

SECTION 2—Book-covers (set of 12 vols.) executed by hand and valued at \$10,000.

Opposite the Liberal Arts Building to the south, and separated from it by a magnificent sunken garden, the visitor will now observe the unique and highly decorated

## MINING BUILDING.

This is the largest structure ever provided for mining and metallurgical exhibits at an Exposition. The entrance presents Egyptian features, but the architecture as a whole is an expression of the modern renaissance. On three sides the walls are set back about twenty feet from the façade, leaving an intervening space or loggia, well adapted for certain exhibits. The base of this façade or outer screen consists of sculptured panels illustrating quarrying, mining and metallurgical operations. The dimensions of the building are 525 by 750 feet, and it covers about 9 acres. Architect, Theodore Link, of St. Louis. Cost, \$500,000.

STATUARY—*Torchbearers*, by Theodore Baur, surmounting domes over main entrances. *Mother Earth Unfolding Her Jewels*, by Charles J. Mulligan, at main entrances just above frieze. *Iron, Coal, Gold and Copper*, by F. W. Ruckstuhl, between columns on front of building. Frieze around base of obelisks, by Michel Tonetti.

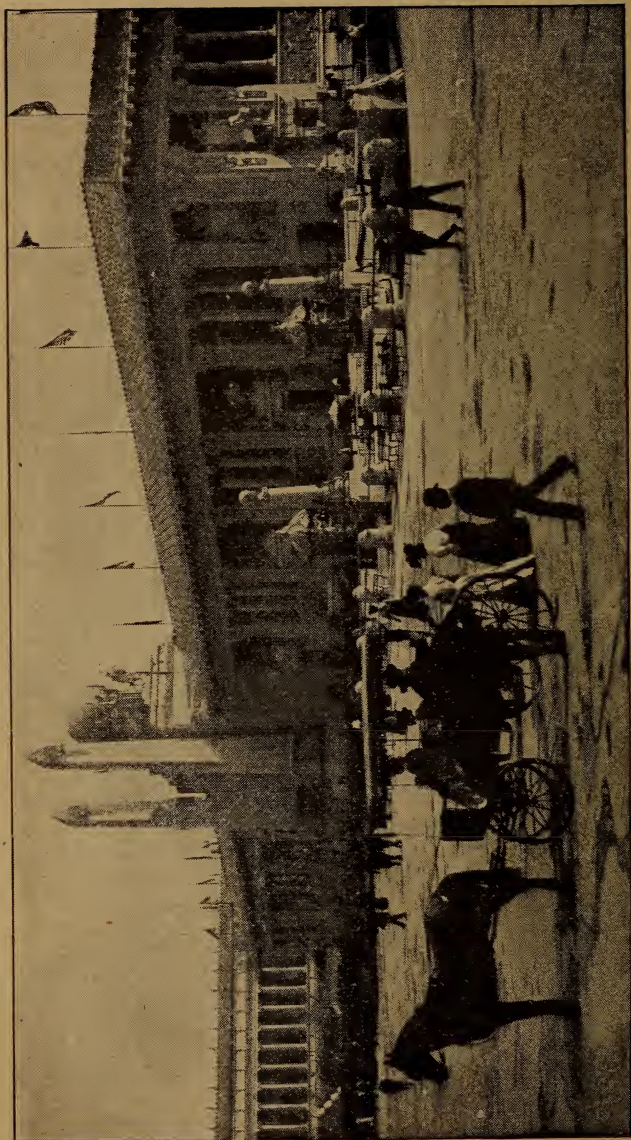
The exterior mural paintings are worthy of notice and to many of the Exposition's guests will prove very interesting. The north central doorway serves for your entrance.

In this building will be found ores, metals, gems, gold, copper, coal, petroleum, clays, pigments, iron, steel, tin, zinc and the thousand and one products of the mines, also machinery in motion used in connection with mining industry.

## Notable Exhibits.

SECTIONS 12, 22 AND 23—BETHLEHEM IRON WORKS—Interesting exhibit of ordnance, armor plate and steel forgings. Two full-sized models of 12-inch steel rifles, rapid firing guns of 3 and 6-lb. calibre with several smaller pieces are special features of this display. The entire group is surrounded by a magnificent railing constructed of cartridges and steel projectiles.

SECTION 11—WISCONSIN—Block of ore showing

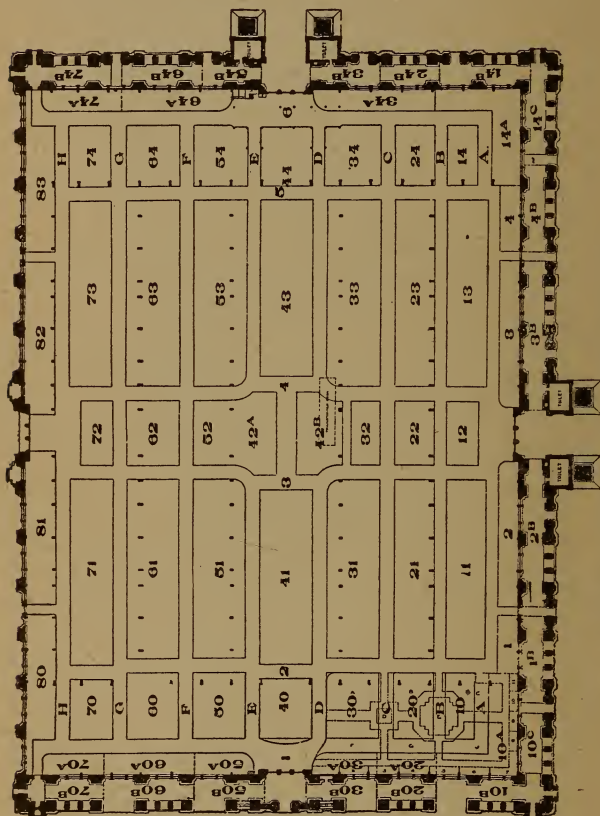


MINES AND METALLURGY BUILDING



- pocket and seam of lead mine. Cross-section of Baraboo iron mine made of diamond drill cores.
- SECTION 20—House of vari-colored pressed brick and tile.
- SECTION 21—Plaster model of Hadrosaurus and collection of extinct vertebrates found in New Jersey. Model of clay washing plant.
- SECTION 31—Model of Calumet & Hecla stamp mills at Dollar Bay, Michigan. Model of rock and shaft house at Calumet. Relief map of charcoal blast furnaces, kilns and chemical plant at Marquette. Working model of Tamarack rock and shaft house.
- SECTION 21—NEW YORK—Cambrian sandstone, 30x11 feet, showing tracks of prehistoric reptiles, found in Clinton County.
- SECTION 33—GERMANY—Relief model of mining village, mural paintings of mining scenes. Large collection of tiles, brick, ores and minerals.
- SECTION 13—FRANCE—Collective exhibit of porcelain stoves. Huge cylinders of iron. Models of the Loire coal basin and mining gallery. Ores, marbles and mining instruments of precision.
- SECTION 23—CEYLON—Interesting display of devil cut stones, rubies and yellow sapphires in both the rough and polished state.
- SECTION 23—ITALY—Assortment of various colored marbles.
- SECTION 23—HUNGARY—Colossal bottle of Hunyadi Janos mineral water.
- SECTION 14—ARGENTINE REPUBLIC—Gold nuggets, onyx and mineral waters.
- SECTION 14A—BRAZIL—Collective exhibit of precious stones, gold ore, quartz and asbestos.
- SECTION 34—MEXICO—Very large and interesting display of minerals and ores.
- SECTION 44—JAPAN—Model of the celebrated Kosaka smelting and refining works. Model of Manda Pit of Miike colliery. Models of Bandai volcano before and after its eruption. Immense showing of ores, stone and gems. Photos of mining regions.
- SECTION 43—Petroleums, illuminating oils, lubricants and products of the Standard Oil Co.
- SECTIONS 42A AND 52—Working models and replica of the Fairmont Coal Co.'s mines in West Virginia.
- SECTION 41—PENNSYLVANIA—Anthracite mine model, working coal breaker, model of Jeddo tunnel, relief model of coal mine and surrounding village. The archway over entrance is constructed

of rough and polished anthracite coal, and is surmounted by the state's coat of arms. Blocks of anthracite weighing 11 tons. Large display of mining products.



MINES AND METALLURGY BUILDING.

SECTION 40—Tiffany collection of precious and semi-precious stones in their rough and unpolished state. It includes many valuable specimens of jade, opals, amethysts, agate and sapphires, and is worthy of a close inspection.

SECTIONS 50 AND 60—MISSOURI—Complete zinc and lead concentrating plant in operation. Elevated rail-

way with moving trains surrounding the exhibit.  
Moving pictures of Missouri mines.

SECTION 50A—NORTH CAROLINA—Collective specimens of the ores and minerals of the state.

SECTION 70—UTAH—Working model of concentrating mill. Very large collection of precious ores and stones.

SECTION 71—CALIFORNIA—Model of 5-stamp gold mill. Old 2-stamp mill used in 1853. Model cyanide plant. Gold stamp mill and concentrator. Remarkable collection of gold ore, quartz and ornamental stones.

SECTION 51—LOUISIANA—Sulphur statue of "Mephistopheles." Statue in salt of "Lot's Wife."

SECTION 61—MONTANA—Colossal copper plinth and cubes. Most interesting collection of gold, silver and copper ores, and precious stones.

SECTION 51—KANSAS—Pyramid of salt weighing five tons from the Hutchinson mines.

SECTION 52—PITTSBURG COAL CO—Model coal mining plant showing work above and below ground. Typical mining village and working models of machinery used in handling product. Sections of Pittsburg and Connelsville coal seams.

SECTION 63—KENTUCKY—Model of the Eureka Coal mine. Exhibit of Kentucky Bluestone Co.

SECTION 53—GREAT BRITAIN—Collective display of minerals, relief maps and photographs of the mining industries of Great Britain, including a valuable exhibit of South African ores and precious stones.

SECTION 74—U. S. GOVERNMENT SURVEY—An exhibit of maps, charts and publications.

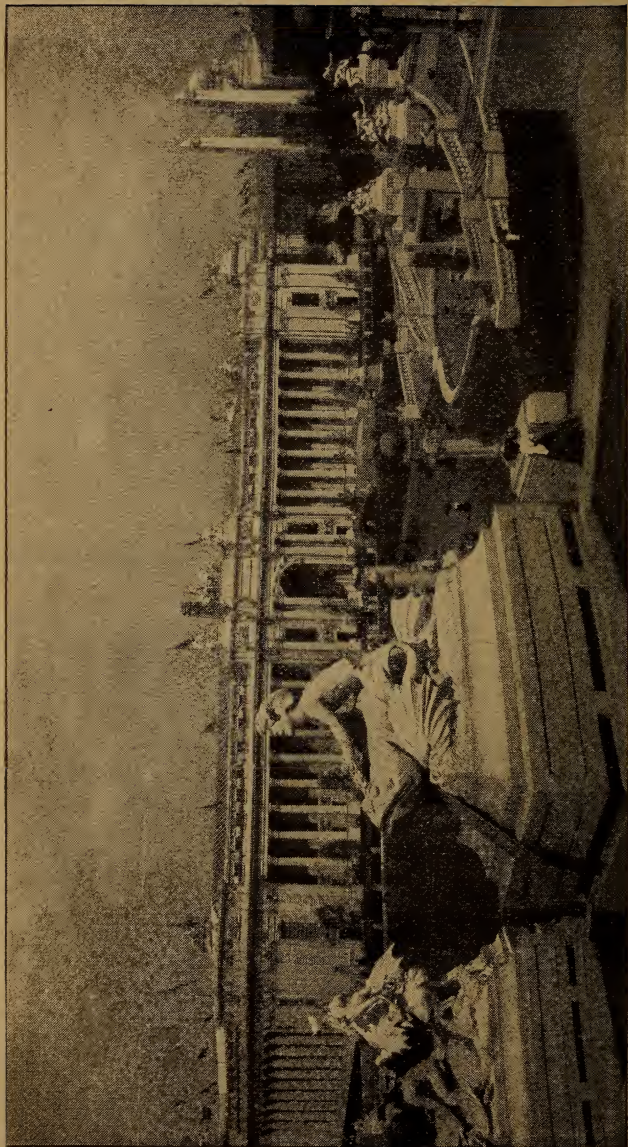
SECTION 74A—VIRGINIA—Statue of "Old King Coal," paintings of scenes in mining regions of the state.

SECTION 72—ALABAMA—Colossal statue of Vulcan made of Birmingham cast iron and designed by Sculptor Moretti. It weighs 20 tons and is 45 feet high. The mineral exhibit of the state surrounds its base.

SECTION 71—COLORADO—Remarkable collection of ores from the mining regions of the state. Display of semi-precious stones.

SECTION 60—NORTH CAROLINA—Gold nuggets from Stanley County, weighing from 10 to 12 pounds each. Diamond weighing  $7\frac{3}{4}$  carats, garnets, sapphires and rare quartz gems.

SECTION 83—IDAHO—Hugh boulder from the Hailey



EDUCATION AND SOCIAL ECONOMY BUILDING



silver mines. It weighs more than a ton and is 60 per cent pure silver.

SECTION 61—SOUTH DAKOTA—Gold quartz from the famous Homestake mine at Deadwood, the richest gold mine in the world. Relief map of the Black Hills mining region.

SECTION 81—NEVADA—Shaft showing the amount of gold mined in the last half century, surmounting a plinth of silver.

The lagoon is now crossed by means of the "De Soto" bridge, leading westward. Safely reaching the opposite shore, the route leads up to the eastern entrance of the classical

## EDUCATION BUILDING.

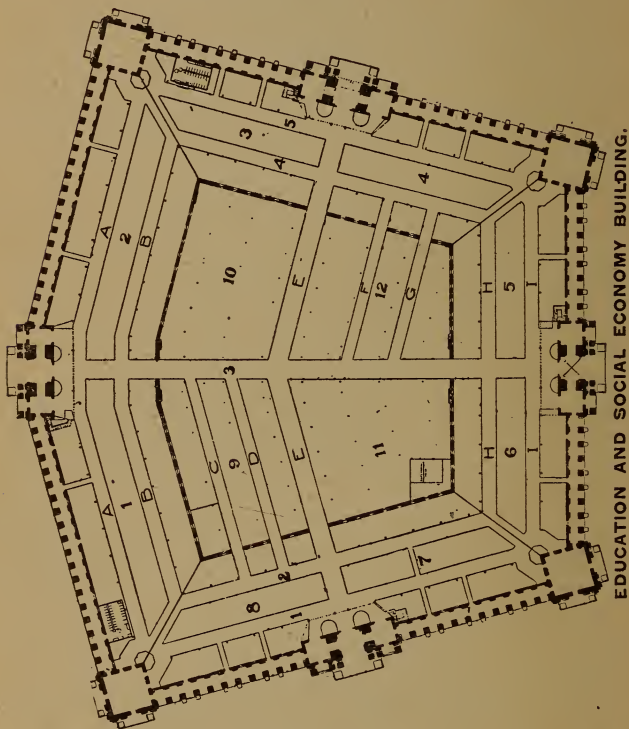
In plan this structure is irregular with principal entrances in the form of a triumphal arch. At the corners are pavilion entrances connected by a colonnade of monumental proportions. The Corinthian columns which form this colonnade are of great size, imparting a certain grandeur to the building's appearance. In style it is architecturally a pure classic. The dimensions are 525 by 750 feet, with an area of seven acres. Architects, Eames & Young of St. Louis. Cost, \$400,000.

STATUARY—*Quadriga*, surmounting main entrances. *Goldenrod*, repeated figures over entrances. *Music and Industry*, flanking main entrances. *The Thread of Fate* and *The Flight of Time*, groups contingent to quadriga. *Manual Training* and several *Victories*, at various points. All of the sculptural decorations of the Education building were designed and executed by Robert Bringhurst.

The principal exhibits in this building are: Kindergarten, evening and vacation schools, high schools and academies, manual training and commercial schools, colleges and universities, professional and scientific schools, libraries and museums, industrial and trade schools, Indian, Negro, deaf and dumb schools, training of teachers, school building plans, models, appliances, study and investigation of social and economic conditions, state regulation of industry and labor, organization of industrial workers, coöperative and provident institutions, housing of the working classes, public health, municipal improvement, the liquor question and general betterment movements.

### Notable Exhibits.

SECTIONS 1, 2 AND 3—Collective exhibits of drawings, models and children's work in the elementary grades. Work of students in the secondary grade and manual training schools.



SECTION 4—Exhibit of institutes and schools for the education of the blind and deaf.

SECTION 5—Original police ambulance shown by police department of Chicago. Exhibit of hospitals and sanitariums. Prudential Life Insurance Company's pavilion and display. Whipping post used in the State of Delaware.

SECTIONS 6 AND 7—Educational exhibit of the Cornell University, Y. M. C. A., St. Louis School of Fine Arts and Vassar College, with model of build-

ing. Collective exhibits of school furniture, textbooks, globes and supplies.

SECTION 8—Exhibit of the colleges of agriculture and mechanic arts and experiment stations endowed by the various states and the United States government, including models, photographs, objects and apparatus.

SECTION 9—Exhibits of the Universities—Yale, Harvard, Washington, Princeton and others. Magnificent model of Columbian University building at New York.

SECTION 10—Interesting educational display of Germany. Large showing of scientific and school equipment.

SECTION 11—The "Bertillon" system of identification, showing methods of tracing, capturing and identifying criminals. Exhibit of manual work, drawings and exercises practiced in the schools of France. Specimens of work from the technical schools of Madagascar.

SECTION 12—English finger print system of identification used at Scotland Yard. Educational displays of Great Britain, Japan, Italy, Mexico, Siam, Brazil and Portugal.

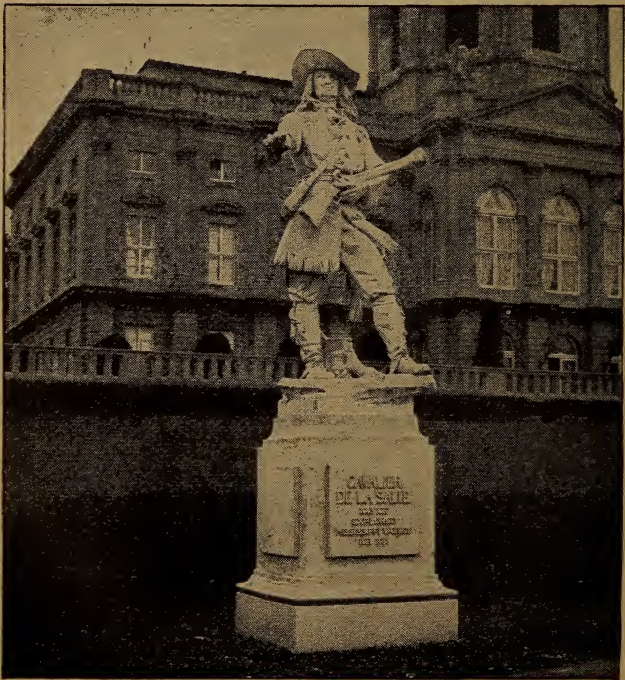
Leaving the Education Building by its central southern entrance, turn to the west, or the right hand, follow the avenue which leads around the Grand Basin, and a splendid view of Cascade Gardens is offered to your left. Proceed slowly, giving a moment's notice to the statue of *Johann Heinrich Pestalozzi*, by Albert Jaegers of New York, near the main western entrance. At the northwest corner turn eastward on Transverse avenue to the statue of *Horace Mann* by H. K. Bush-Brown of New York, then across Transverse avenue, by "Daniel Boone" bridge, to the south entrance of Manufactures Building, observing the statue of *Charles Goodyear* by Michel Tonetti of New York. Here we again face westward. Turn to the left, follow the walk around the building to its southwest corner, then north to the right, and we arrive at the western entrance of the

## MODEL CITY STREET.

This street, 1,200 feet long, is immediately east of the main entrance and north of the Manufactures Building. It is approximately four city blocks in length with a public square in the center. At either

end of the street are two restaurants conducted on high-class lines. The Hospital, Model Library Building, and School were erected by the Missouri Commission, the Municipal Museum by St. Paul and Minneapolis, Casino by Kansas City, Park Shelter by Boston, similar buildings by Buffalo and San Francisco, and the Model Railway Station by the city of Atlanta, Ga. At the extreme southern exit is seen the Press Building and the giant tower of the De Forest Wireless Telegraph Co. The problems dealt with are those certain to exist in the home town of every visitor, and the exhibits will suggest what is most needful in the improvement of municipalities, whether large or small.

Inspection of the Model City Street completes the day's tour and the visitor may return to the main entrance, from where transportation to any portion of the city is available.



STATUE "DE LA SALLE "



## SECOND DAY.

Cascade Gardens; Festival Hall; Art Buildings; Grant's Cabin; "House of Hoo-Hoo"; "Charlottenburger Castle."

Because of their attractiveness, and by way of variation, the Cascade Gardens, its approaches and surroundings, together with the Fine Arts Buildings and their priceless contents are selected for inspection on this, the second day's visit to the Exposition.

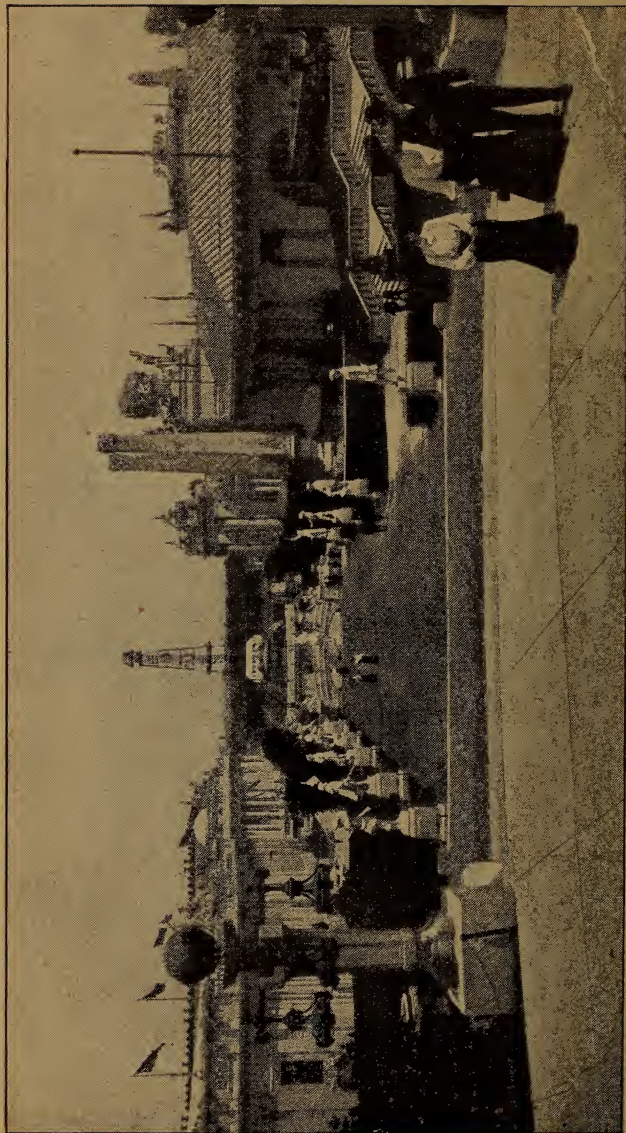
Wabash trains from the great Union depot will afford quick and satisfactory service to the Lindell avenue, or main entrance. Proceeding, as on the first day, there is noticed southwest of the main entrance, a magnificent statue of Louis IX., of France, aptly named *The Apotheosis of St. Louis*, by Charles H. Niehaus of New York. Turning westward and to the right, steps are now taken to the corner of the Plaza. then southward to the left, keeping within the shade of the trees until the Grand Basin is reached.

The Louisiana Purchase Monument is seen here. The several pieces of statuary just south, which face the Basin, suggesting the early days of the purchased territory and entitled *A Step to Civilization*, *Buffalo Dance*, *Cowboy at Rest*, and *A Peril of the Plains* were modeled by Solon H. Borglum. Passing onward first to the right, then to the left, following the western shore of the Grand Basin to a vantage point opposite the southeast corner of the Electricity Building, the visitor is now presented to the central feature of the Exposition, the famous

## FESTIVAL HALL AND COLONNADE.

This is the most magnificent structure on the Fair grounds; of this there can be no doubt. Its beauty is apparent even to the eye of the veriest layman in architectural matters, and its pre-eminence is more fully established by the noble structures with which it is surrounded.

It was designed by Cass Gilbert and is in a classic style of architecture, somewhat Ionic in idea, but treated in a decidedly ornate manner, with suggestions from many of the schools of the renaissance. There will be no exhibits in it. It was planned as a home



STATUARY, EAST APPROACH TO ART HILL

for the great festivals and mighty gatherings that will from time to time be held at the Fair, and is a great, dome-crowned auditorium—nothing more. Its position is on the very crest of Art Hill, with two great arms in the Colonnade of State, and entirely screens the plainer Art Palace in the rear from view. Technically, it is a circle with a large oblong rectangle at its southern end. This rectangular oblong is 250 feet long by 64 feet wide. The circle, which constitutes the auditorium proper, has a diameter of 195 feet, and is topped by a dome that is not only the most beautiful but the largest that has ever been erected by man. Its total height is 200 feet, and both in height and diameter it excels the domes of St. Peter's and the Pantheon at Rome, which have hitherto ruled supreme as the largest domes in the world.

The interior of the great hall has been decorated after designs by E. L. Masqueray, chief designer for the Fair, and is in sympathy with the architectural scheme and exterior ornamentation. The color tone is subdued, yet of harmonious, delicate suggestion. There are extensive balconies, affording with the ground floor a seating capacity for 3,500 people. Its monster organ, the largest ever built, is one of the marvels of the Exposition, and was constructed by the Harris Organ Company of Los Angeles, California. It is 62 feet long, 40 feet high and 33 feet wide, possessing 140 stops, 239 movements and 10,059 pipes; the two pipes drawing the lowest tones are 32 feet long. Cost, \$100,000.

## CASCADDES.

The cascades are three in number, the major fall directly in front of the great hall and the others occupying well-balanced positions on the slopes to the side. Even the smaller cascades are of large size, and can only be termed smaller in comparison with the central fall, which is of imposing dimensions. The width of the weir, or waterway, at the top is 38 feet, and the cascade gradually expands in width down the hill until at the base the fall is 162 feet wide. The smaller falls are each 18 feet wide at the top and 68 feet wide at the base. There are five distinct steps or falls in the largest cascade, and the water leaps down this path in a stream averaging 51,000 gallons a minute. The volume of water flowing down each of the side cascades is something like 18,000 gallons a minute, large

enough to make these streams of lesser width quite as deep as the great stream in the center.

It is no small task to feed 90,000 gallons of water a minute to these three cascades, and in order to accomplish it, it was necessary to have specially built large centrifugal pumps, and larger alternating motors, to furnish the power than have ever before been constructed. The pumps are three in number, and each has a registered capacity of 30,000 gallons a minute, larger by fully a hundred per cent than the largest heretofore constructed. These pumps are operated by three 2,000 horse-power alternating current electric motors, and the entire operating plant is located immediately under the east cascade. The water for the cascades is pumped from the lagoon by means of concealed pipes, and will thus be used over and over again, so that there will be no waste of city water, a waste that would be impossible for St. Louis to bear, as 90,000 gallons a minute means a larger amount of water than that consumed by all the people in the city, in both their homes and industrial enterprises.

The skill of the sculptor has been called into play to afford fitting decorative treatment for the cascades. Each of the side streams springs from a fountain surmounted by a draped figure standing on a ball, and directly at the head of the fall are groups of statuary on either side, while each of the six steps in the falls are marked by other sculptured groups. The center fall has its origin in a huge shell-like fountain, which appears to form a part of Festival Hall. The first cup of the fountain has a semi-arch over it in the shape of a fluted shell, and sculptured against this are half a dozen figures, pertinent in an allegorical way to the subject. On each side of the shell is a group showing a figure attempting to control a plunging steed. Below the shell is a basin divided into three parts, into which the water first flows, and this also has been given elaborate sculptural treatment. From these basins the water falls into a large receptacle and flows from this under the road in front of Festival Hall out onto the terrace of the cascades proper. This terrace at the mouth of the fall is ornamented with two noble sculptured groups, and each of the five steps of the cascade has been bordered with other groups, similar to those on the side cascades, but larger and more elaborate in form, many of them Cupids astride of fish. At night the cascades are illuminated by concealed electric bulbs, to the number of 8,000, and projection lights



of the calcium order, so that they look like streams of molten gold and silver flowing down the hillside. They are the largest cascades, by the way, that have ever been built.

The cost of these watercourses, including power plant, sculpture and other decorative features, totals about \$400,000, and the Exposition will have to spend several hundred dollars daily to keep them in operation.

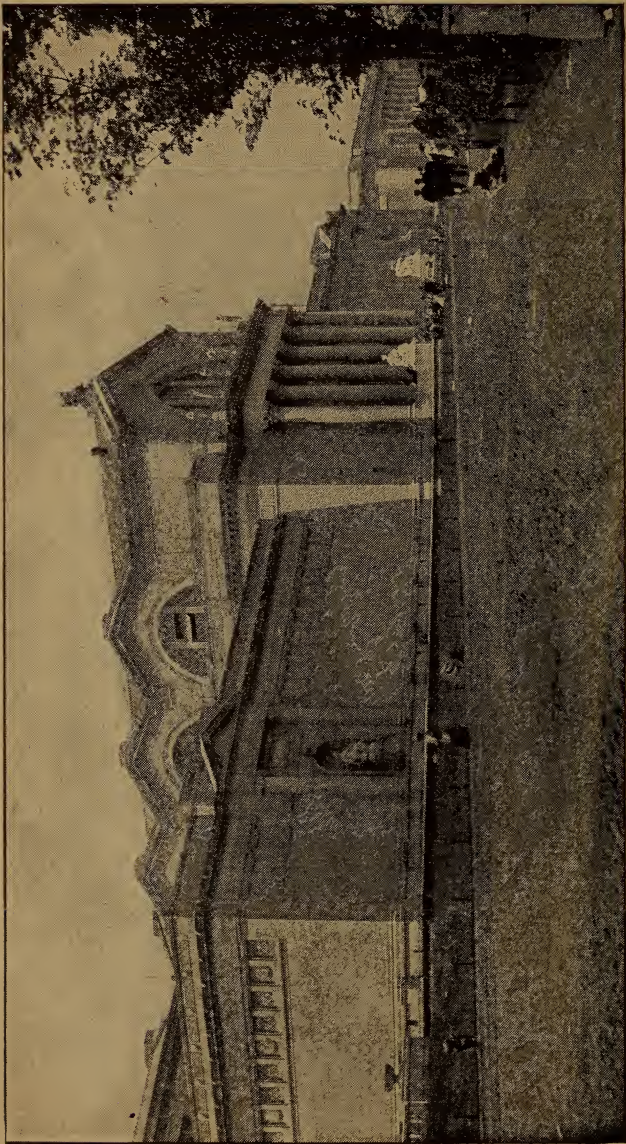
Completing the perspective view of this wonderful picture, the visitor will now move westward to the right, crossing over the first bridge to the left, and proceed along the pathway leading toward the central or main cascade. A noble figure of *Jefferson* designed by Charles Grafly of New York is placed at the southern end of the bridge, its companion piece, that of *Napoleon* by Daniel C. French, occupying a similar position on the eastern side.

Departing from Festival Hall, the route leads farther east along the terrace to its extreme end, from where a return is made to the main entrance. Situated across the boulevard are seen the classical and magnificent

## ART BUILDINGS.

The Art Palace comprises four massive structures the aggregate length of which is 830 feet and the depth 450 feet. The central building of brick and stone is permanent and will remain as a memorial of the Exposition. The buildings at either end and the sculpture pavilion on the south are of brick ornamented with staff, as was the Art Palace at Chicago. The interior of the quadrangle is laid out as a garden with flowers, ornamental shrubs, fountains and statuary. The architect of the three larger structures is Cass Gilbert of New York. The architect of the sculpture pavilion is E. L. Masqueray, Chief-of-Design of the Exposition. This pavilion is 150 feet long by 100 feet wide, its plan being rectangular with an exhedra or semicircular bay at the east or west ends. Cost, \$1,000,000.

In the central building, a permanent structure of Bedford stone, are shown the creations of American sculptors and artists. The main interior architectural feature of this building is the sculpture gallery, 94 by 157 feet, one of the most beautiful halls in any of the large buildings. Foreign exhibitors occupy both



FINE ARTS BUILDING

the east and west annexes which are surrounded by terraces affording a delightful promenade and a panorama of the grounds to the south and east. Back of the buildings is a large formal garden, full of winding walks and adorned with many pieces of statuary. The Foreign Sculpture Gallery, an octagonal shaped pavilion, is located in the rear of this garden, and like the three main buildings, is thoroughly fireproof.

The statuary on the Art Buildings is as follows: Pinnacle main entrance, *Inspiration* by Andrew O'Connor; ends of apex, bronze griffins by Phinister Proctor; cornice main entrance, six figures representing the ages of art: *Egyptian* by Albert Jaegers, *Classic* by F. E. Elwell, *Gothic* by James Gelert, *Oriental* by Herman Linder, *Renaissance* by Carl E. Teft, and *Modern* by C. Harmann; sides of main entrance, *Truth* by Charles Grafly and *Nature* by Philip Martiny; front of main entrance, *Painting* by Louis St. Gaudens.

### Notable Exhibits.

#### MEXICO (W. Pavilion).

##### GALLERY 94.

- Nos. 1 to 14—Portraits, including those of President Diaz and family, by José Escudero y Espronceda.
- No. 16—Christ Bound to a Column, by Antonio Fabres.
- No. 18—Jerico Flowers, by Antonio Fabres.
- No. 21—By the Sultan's Order, by Antonio Fabres.
- No. 24—The Wounded, by Garcia Caromina.

#### CUBA (W. Pavilion).

##### GALLERY 97.

- No. 4—Battle of Santiago, by Cortaela y Roderiguez.
- No. 6—Almendares River, by Aurelio Melero.
- No. 18—The Convalescent, by Leopoldo Romanach.
- No. 24—An Old Woman's Head, by Leopoldo Romanach.
- No. 25—Battle of San Juan Hill, by J. J. Tejada.

#### BRAZIL (W. Pavilion).

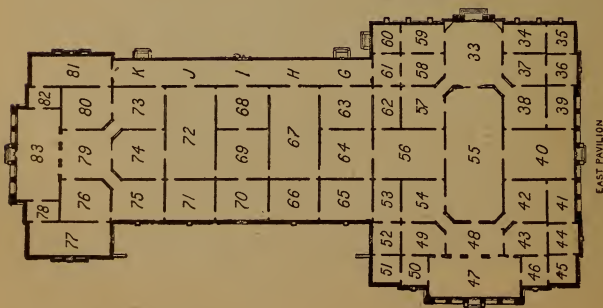
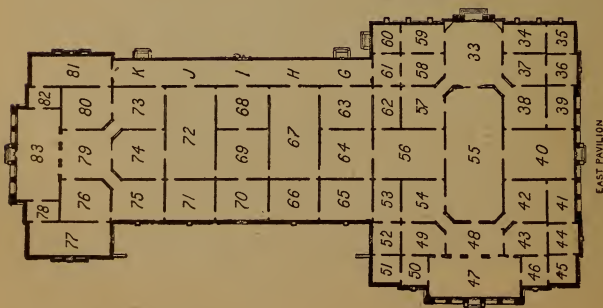
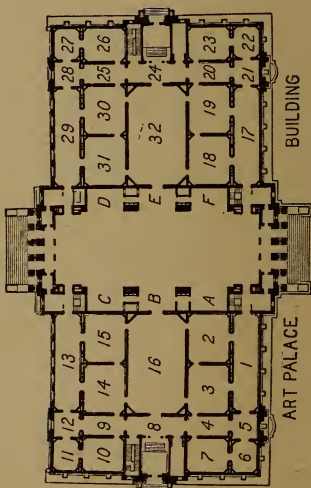
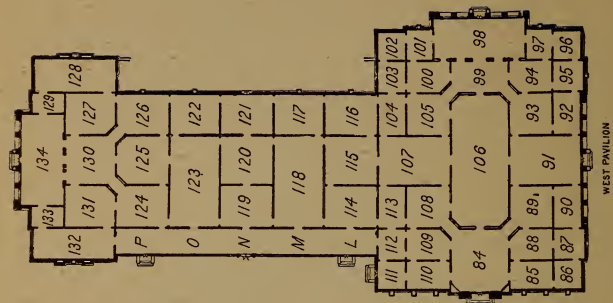
##### GALLERY 100

- No. 18—Painting by P. P. Weingaertner. (Lent by Government.)
- No. 19—Two paintings by Elyseu Visconti.

#### FRANCE (W. Pavilion).

##### GALLERY 89.

- No. 35—St. Vaast-la-Houge Marshes, by Leon Barillot.
- No. 376—The Express, by Luigi Loir.





- No. 414—Family Portrait, by Adrian Moreau Neret.
- No. 569—The New Captive, by Adolphas Weisz.
- No. 587—Returning from Work, by André Castaigne.
- No. 649—Boats at Martigues, by Pierre Vignal.
- No. 736—Evening (etching), by Camille Fouce.

## GALLERY 90.

- No. 695—Gambria's Coast (etching), by Theophile Chauvel.
- No. 771—Portrait (etching), by Frédéric Languillermie.
- No. 773—The Game Won (etching), by Adolphe Le-lauze.
- No. 787—Portrait of Washington (etching), by Henri Lefort.
- No. 812—Portrait of M. Loubet (lithograph), by Paul Maurou.
- No. 888—Sarah Bernhardt (engraving), by Charles A. Waltner.
- No. 890—The Astronomer (engraving), by Charles A. Waltner.

## GALLERY 91.

- No. 22—Lorenzina, by René Avigdor.
- No. 40—Woman with Dog, by Marcel Baschet.
- No. 72—Before the Ball, by Pascal Blanchard.
- No. 138—Siegfried, by Théobald Chartran.
- No. 141—The Rising Moon at Noirmoutiers, by Ernest Jean Chevalier.
- No. 183—Death, by Albert Dawant.
- No. 216—Near a Pool, by Julian Dupre.
- No. 307—A Painter of the Stone Age, by Paul Joseph Jamin.
- No. 430—Awakening, by Léon Perrault.
- No. 453—Buckwheat in Bloom, by Fernand Quignon.
- No. 530—Bouray, by Léon Tanzi.
- No. 543—Hellebore Flowers, by Gabriel Thurner.
- No. 544—Going Round the Garden, by Edouard Toudouze.
- No. 561—"Latet anguis in herba," by Jules Victor Verdier.

## GALLERY 92.

- No. 27—Lake Champex, Switzerland, by Armand Bal-ouzet.
- No. 31—The Old Village Place, by Emile Barau.
- No. 117—Off to School, by Emile Cagniard.
- No. 195—The Sick Girl, by Henry d'Estienne.
- No. 204—Setting Sun and Rising Moon, by Alphonse Dinet.
- No. 254—A Servant of the Poor, by Jean Geoffroy.

- No. 299—Death of the Wolf, by Léon Herrmann.  
 No. 334—A Gale, by Gorges Laugee.  
 No. 363—The Port aux Vins, by Stanislas Lepine.  
 No. 502—Sweet Halima, by Gaston Saintpierre.  
 No. 539—Fisherwoman, by Eugene Thiron.

## GALLERY 93.

- No. 73—The Flag of Mars-la-Tours, by Alexandre Bloch.  
 No. 102—An Interrupted Meeting, by Henri Brispot.  
 No. 110—Back from Mt. St. Michel, by Georges Busson.  
 No. 149—Women and Poppies, by Georges Clairin.  
 No. 166—Adam and Eve in Eden, by Gustave Courtois.  
 No. 209—Don Juan, by Jean Duffaud.  
 No. 273—Copper, by Jules Grun.  
 No. 291—Portrait of Mlle. Busch (daughter of Adolpheus Busch), by Richard Hall.  
 No. 310—Water Lilies, by Louis Japy.  
 No. 314—In the Mist, by Paul Jobert.  
 No. 429—Nymph Reclining, by Léon Perrault.  
 No. 485—The Past, by Henri Rondel.  
 No. 511—The Widow, by Louis de Schryver.  
 No. 550—Poor People, by Emile Troncy.  
 No. 600—White Peony, by Ernest Filliard.

## GALLERY 98.

- No. 23—Embarking for Cythera, by Joseph Avy.  
 No. 100—Choice, by Albert Breaute.  
 No. 101—Miraculous Fishing, by Henry Bremond.  
 No. 118—Bonaparte in Versailles, by Georges Cain. (Special.)  
 No. 189—The Murmur of the Brook, by François Debbes.  
 No. 241—The Signature of the Second Concordat, Fontainebleau, 1813, by José Frappa. (Special.)  
 No. 274—The Spring, by Gabriel Guay.  
 No. 338—Woman Reclining, by Paul Laurens.  
 No. 348—The Founding of St. Louis by Le Queuse. (Special.)  
 No. 360—Conversation, by Madeleine Lemaire.  
 No. 380—Autumn Song, by Félix Lucas.  
 No. 504—The Yellow Rose, by Gaston Saintpierre.  
 No. 513—At the Fountain, by Guillaume Seignac.  
 No. 528—Woman Bathing, by Edmond Suau.

## GALLERY 99.

- No. 6—Law, by Alfred Agache.  
 No. 8—The Gold Ring, by Alfred Agache.

- No. 93—Christ, by Claude Bourgonnier.  
 No. 275—War in Lace, by Ferdinand Gueldry.  
 No. 382—Pheomios Singing Before Penelope, by Diogène U. N. Maillart.

## GALLERY 105

- No. 82—Calm River, by Alexandre Bouche.  
 No. 111—Moonlight in Dull Weather, by François Cachoud.  
 No. 277—Brook at Noirval, by Armand Guery.  
 No. 447—Among Friends, by René Prinnet.  
 No. 470—Women Embroidering, by Marcel Rieder.

## GALLERY 106.

- No. 155—Psyche and Cupid, by Léon Comerre.  
 No. 157—Towards the Light, by Pierre Cornillier.  
 No. 190—Wrecks, by Adrien Demont.  
 No. 235—Kleber Before Mayence, by François Flameng. (Special.)  
 No. 237—At Roscoff, by Mme. Fanny Fleury.  
 No. 295—The Nun, by Jean-Jacques Henner. (Special.)  
 No. 468—In the Offing, by Louis Ridet.

## STATUARY.

- No. 1003—St. Georges, by Emanuel Fremest.  
 No. 1005—Race Horses, by Emanuel Fremest.  
 No. 1006—Horseman of 14th Century, by Emanuel Fremest.  
 No. 1085—Wild Boar, by Louis de Monard.

## GALLERY 107.

- No. 120—Portrait of Mme. Jacques Stern, by Emile Carolus-Duran.  
 No. 158—Evening, by Georges Costeau.  
 No. 196—Portrait of Mme. F., by George Desvallières.  
 No. 373—Death and the Woodcutter, by Leon Lhermitte.  
 No. 374—The Marne, by Leon Lhermitte.  
 No. 375—Washerwoman, by Leon Lhermitte.

## GALLERY 108.

- No. 163—Heath in the Morning, by Martin Couland.  
 No. 175—Old Forge, by Henry Darien.  
 No. 202—Autumn in Vernier Marshes, by Marie Dieterle.  
 No. 284—Perfume, by R. M. Guillaume.  
 No. 347—"La Pensie," by Louis Leclercq.  
 No. 454—In the Open Sea, by Gustave Ravanne.  
 No. 455—Boats Wrecked in the Setting Sun, by Gustave Ravanne.  
 No. 485—The Past, by Henri Rondel.



STATUE, "COW BOY AT REST"



No. 555—Parisian Woman, by Edouard Honoré Umbricht.

## GALLERY II3.

No. 259—The Thames at London, by Louis Gillot.

No. 296—Setting Sun, by Henry-Laurent.

No. 326—The Road, by P. Franc Lamy.

No. 355—Sunset in Brittany, by Fernand Le Gout-Gerard.

No. 518—The Coast of Palus, by Lucien Simonnet.

## GALLERY II4.

No. 3—Dead Wood, by Louis Adan.

No. 25—A Lesson in Lace-making, by Joseph Bail.

No. 173—The Meadow, by Pierre Damoye.

No. 210—Banks of the Seine, by Camille Dufour.

No. 214—The Return of the Herd, by Julian Dupre.

No. 252—Plans for the Future, by Edouard Gelhay.

No. 335—A Shower in the Valley of Arques, by Georges Laugée.

No. 432—A Village of Lorraine, by Edmond Petitjean.

## GALLERY II5.

No. 172—In the Heath, by Pierre Damoye.

No. 194—A Flame May Kindle Again, by Virginia Demont-Breton.

No. 233—Harem Flower, by Marie Ferrier.

No. 305—Horses Drawing a Harrow, by Emile Jacque.

No. 384—A Corner of Marshes Verdier, by Adolphe Marais.

No. 433—Old Harbor of Marseilles, by Edmond Petitjean.

No. 558—Shepherd Monk in Vaucluse, by Paul Vayson.

No. 479—Judith, by Edouard Rochegrosse.

## GALLERY II6.

No. 67—Snow in the Region of Thouat, by René Billotte.

No. 206—Portraits of Mlles. B., by Guillaume Dubufe.

No. 271—Evening in the Plain, by Lucien Griveau.

No. 278—Sheep in the Downs, by Gaston Guignard.

No. 349—A Cottage of the Grove, by Georges Lefebvre.

No. 460—Viaticum, by Emile Renard.

No. 462—Portrait of M. E. R., by Emile Renard.

No. 506—Mother's Petting, by Daniel Saubes.

## GALLERY II7.

No. 14—The Sacred Battalion at Waterloo, June 18, 1815, by Raoul Arus. (Special.)

No. 88—Assault, by William Bouguereau.

- No. 94—Round a Lamp, by Henri Bouvet.  
 No. 182—Distress, by Albert Dawant.  
 No. 185—Boat Woman Praying, by Léon Delachaux.  
 No. 198—Horse Reconnoitering, 1809, by Edouard Detaille. (Special.)  
 No. 245—The Ferryman, by Léon Gagneau.  
 No. 297—Low Tide, by Léon Herrmann.  
 No. 381—Cupid as a Shepherd, by Diogène U. N. Maillart.  
 No. 538—Cupid and Psyche, by Eugene Thiron.

## GALLERY 118.

- No. 38—Portrait of M. Ambroise Thomas, by Marcel Baschet.  
 No. 69—Surprise, by Edouard Bisson.  
 No. 71—A Bushy Ravine, by Henri Biva.  
 No. 87—The Oreads, by William Bouguereau.  
 No. 137—Cardinal de Richelieu, by Théobald Chartran.  
 No. 303—Marie-Madeleine, by Ferdinand Humbert.  
 No. 477—Revery, by Tony Robert-Fleury.  
 No. 576—Muse Mourning the Poet, by Marie Zwiller.

## JAPAN (W. Pavilion).

## GALLERY 125.

- No. 3—Chrysanthemums and Sparrows, by Mme. Giokushi Atomi.  
 No. 21—Peacock and Peahen, by Chukusui Hirai.  
 No. 27—Winter, by Keinen Imao.  
 No. 28—Carps at Play, by Sodo Ishii.  
 No. 56—Arashiyama in Rain, by Bunkio Nomura.

## GALLERY 129.

- No. 8—Poppy Field, by Horiu Goseda.  
 No. 9—A Quiet Mountain Stream, by Horiu Goseda.  
 No. 10—Mountain Village, by Horiu Goseda.  
 No. 85—Portrait of a Young Lady, by Yeisaku Wada.  
 No. 87—A Mountain After Autumn Rain, by Morinosuke Yamamoto.  
 No. 90—Cherry Trees by Morning Light by Hiroshi Yoshida.

## GALLERY 120.

## STATUARY.

- No. 100—Hard at Work (bronze), by Kanejiro Kaneda.  
 No. 101—Wood Cutter (bronze), by Kanejiro Kaneda.  
 No. 105—Old Woman Sweeping (ivory), by Kanejiro Kaneda.  
 No. 107—Large Skull (ivory) by Kozaburo Mikawa.  
 No. 110—The Angler (ivory), by Kichigoro Murata.

No. 111—Grandfather and Grandson (ivory) by Kichigoro Murata.

No. 117—Farmers Making Rice Bag (bronze), by Osao Watanabe.

## GALLERY 133.

## ART WORKMANSHIP.

No. 150—Wall Hanging, by Shinhichi Iida.

No. 152—Embroidered Panel, by Shinhichi Iida.

No. 211—Embroidered Wall Hanging, by Sozayemon Nishimura.

## GALLERY 134.

## STATUARY.

No. 104—A Hunter (ivory), by Kanejiro Kaneda.

No. 237—Tiger (bronze), by Chokichi Sazuki.

## ART WORKMANSHIP.

No. 143—Decorated Cloisonné Vase, by Tadasaburo Hattori.

No. 153—Embroidered Wall Hanging, by Shinhichi Iida.

No. 200—Peacock and Peahen (panel), by Shigotaro Mukai.

No. 212—Embroidered Screen, by Sozayemon Nishimura.

## BELGIUM (W. Pavilion).

## GALLERY 84.

No. 24—Mother and Child, by Andre Cluysenaer.

No. 40—The Lover of Books, by Louise De Heem.

No. 57—The Rising Moon, by Léopold Haeck.

No. 68—Bather, by Charles Hermans.

No. 113—The Wave, by Alexis Nys.

No. 166—An Old Flemish Song Between Two Decks,  
by Piet Verkaert.

## STATUARY.

No. 240—Undeceived, by L. E. Jespers.

No. 241—Expiation, by Jules Lagae.

No. 244—Woman of Arlei, by Jules Lagae.

No. 248—Amazons Struggling, by Auguste Leveque.

No. 257—Evening, by Charles Samuel.

No. 269—The Charming One, by J. Weyns.

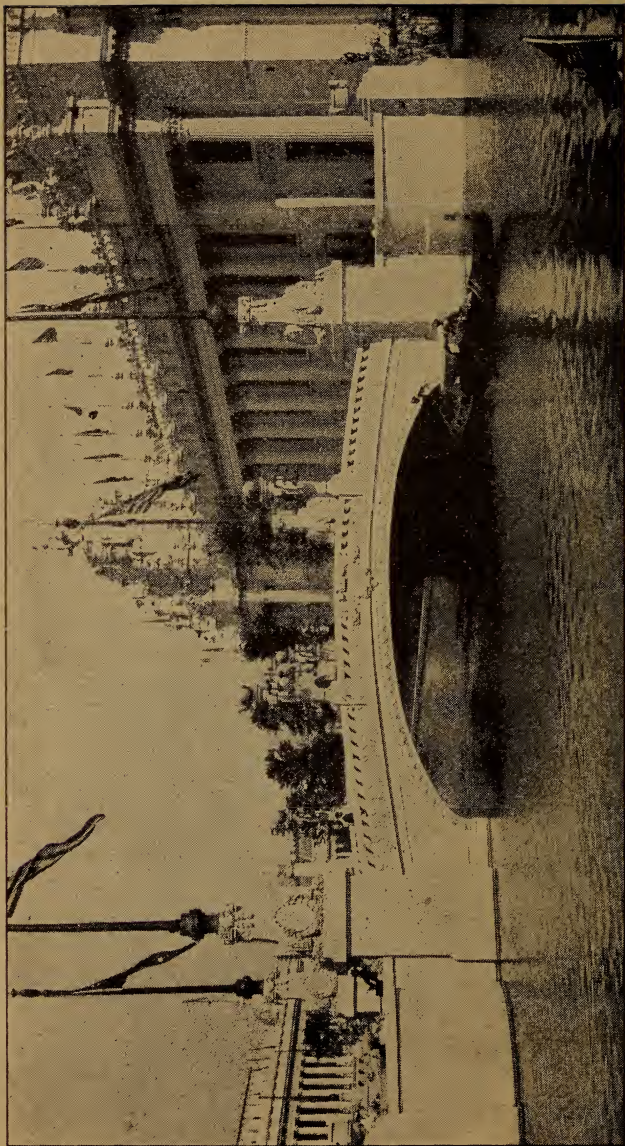
## GALLERY 85.

No. 50—Nature, by Leon Frederic.

No. 51—St. Francis on the Border of the Sea, by Leon Frederic.

No. 127—The Red Cows, by J. Franz Simons.

No. 177—The Old Bridge, by Rudolphe Wijtsman.



THE DE SOTO BRIDGE



## GALLERY 86.

- No. 52—The Water Color Lesson, by Hélène Gevers.
- No. 89—The Blue Wing, by Fernand Khnopff.
- No. 109—The Mandolin, by Gorgette Meunier.
- No. 173—Old Channel at Ghent, by Ferdinand Willeart.

## GALLERY 87.

- No. 12—An Old Song, by Alois Boudry.
- No. 42—Portrait of a Country Priest, by Jacques De-Lalaing.
- No. 53—The Broken Branch, by Hélène Gevers.
- No. 76—Young Oxen in Pasture, by Adolphe Jacobs.
- No. 126—Sand Hills in the Campine, by Henry Rul.
- No. 150—An Old-time Jewel Fair, by P. J. Van der Ouderac.
- No. 151—A Moment of Rest, by P. J. Van der Ouderac.
- No. 152—Attila Weeping by his Women, by Louis Vandievoort.

## GALLERY 88.

- No. 54—The Channel of Bruges, by Victor Gilsoul.
- No. 75—Autumn, by Léon Houyoux.
- No. 79—Ocean, by Arnand Jamar.
- No. 100—Triumph of Death, by Auguste Leveque.
- No. 101—Hymn of Love, by Auguste Leveque.
- No. 139—The Spring, by Gust. Vanaise.
- No. 146—Woman and Cat, by G. P. M. Van den Bos.

## GALLERY 109.

- No. 13—The Convalescent, by Alois Boudry.
- No. 35—Peaches, by Marie De Bierre.
- No. 45—Chrysanthemums, by Angelina Drumeaux.
- No. 64—Quo Vadis, by Andre Hannebicq.
- No. 94—Destiny and Humanity, by Jef Leempoels.
- No. 110—Afternoon, by Isidore Meyers.
- No. 124—Banks of the Escaut, by Jacques Rosseels.

## GALLERY 110.

- No. 7—Border of the Forest of Soignes, by Alfred Bastien.
- No. 30—A Corner of the Pond, by Victor Crabbe.
- No. 70—Sun Rising in the Bogs of the Campine, by Adrien Heymans.
- No. 82—Grey Weather, by Marcelle Jeffreys.
- No. 99—Nothing More, by Alice Léotard.
- No. 119—The Spider, by Marguerite Radoux.
- No. 145—Abandoned Ships, by Frans Van Damme.
- No. 157—A Sunny Day, by Corneille Van Leemputten.

## GALLERY III.

- No. 105—Barques to Repair, by Alex Marcette.
- No. 136—Mill in the Flanders, by V. M. Uytterebaut.
- No. 138—Environs of Brussels, by V. M. Uytterebaut.
- No. 188—The Pond at Daybreak, by Ferd. Coenraets.

## GALLERY II2.

- No. 125—Panorama of Bruges, by Ch. L. Rousseau.
- No. 185—Job, by Ch. Bernier.

## ITALY (W. Pavilion).

## GALLERY II9.

- No. 4—At Prayer, by Natale Attanasio.
- No. 7—Sunset at Pompeii, by Maurizio Barricelli.
- No. 63—Underfed, by Oreste Damolin.
- No. 71—The Souls' Loves, by 'Oca Bianca Dell.
- No. 238—Soap Bubbles, by Carlo Stragliati.

## GALLERY I20.

- No. 22—At Play, by Romeo Bonomelli.
- No. 24—Chrism, by Neo Bordignon.
- No. 27—Ocean and Cliffs, by Eugenio Buono.
- No. 48—The Bucintaurus, by Guglielmo Ciardi.
- No. 87—Feeding Time, by Raffaele Faccioli.
- No. 108—Poppea, by E. Forti.
- No. 114—Galileo Galilei, by Edoardo Gelli.
- No. 135—A Music Lesson, by Achille Guerra.
- No. 158—Model at Rest, by Emilio Magistrelli.
- No. 167—First Steps, by Giacomo Mantegazza.
- No. 233—Oriental Girl, by Mario Spinetti.

## GALLERY I21.

- No. 26—Sheep Herders, by Eugenio Buono.
- No. 33—Easter Market at Naples, by Vincenzo Caprile.
- No. 49—Witches at Night, by Fabio Cipolla.
- No. 54—In the Campania, by Federigo Cortese.
- No. 121—To the Sanctuary, by Celestino Gilardi.
- No. 133—The Charge, by Vittorio Guaccimanni.
- No. 225—Iris, by Alfonso Savini.

## GALLERY I22.

- No. 2—The Widow, by Ermengildo Agazzi.
- No. 60—Plain Life, by Enrico Crespi.
- No. 86—In the Harbor of Naples, by Gaetano Esposito.
- No. 93—Interior of St. Antony Cathedral, by Arturo Ferrari.
- No. 111—Marine, by Petro Gabrini.
- No. 157—Under Marcus Aurelius, by Emilio Magistrelli.

- No. 179—Damocles' Sword, by Camillo Miola.  
 No. 205—A Pearl, by Raimondo Pontecarvo.

## GALLERY 123.

- No. 182—Cathedral of Milan, by Angelo Morbelli.  
 No. 191—Victorious Youth, by Plinio Nomellini.  
 No. 193—The Storm, by Filippo Omegna.  
 No. 212—Convalescence, by Antonio Rizzi.

## GALLERY 124.

- No. 20—St. Cecelia, by Roberto Bompiani.  
 No. 52—Friends, by Umberto Coromaldi.

## GALLERY 126.

- No. 50—Duck Hunt near Rome, by Enrico Coleman.  
 No. 69—Scheveningen (Holland), by Lorenzo Delleani.  
 No. 70—Tides, by Lorenzo Delleani.  
 No. 143—Silence, by Giorgio Kienerk.

## ARGENTINE (W. Pavilion).

## GALLERIES 95 AND 96.

- No. 6—The Falls of Iguazú, by Augusto Ballerini.  
 No. 7—Without Bread and Without Work, by Ernesto Carcova.  
 No. 8—In the Garden, by Ernesto Carcova.  
 No. 17—The Bath, by Diana cid de Daenpt.  
 No. 30—Twilight, by Ricardo Garcia.  
 No. 32—The Soup of the Poor, by Reynaldo Giudici.  
 No. 47—Return from Fishing, by Cesareo Quiros.  
 No. 55—Portrait, by Severo Roderiguez Etchart.  
 No. 57—La Naturel, by Severo Roderiguez Etchart.  
 No. 62—Margot, by Eduardo Schiaffino.  
 No. 69—Pampas, by Eduardo Sivori.  
 No. 74—The Model Resting, by Eduardo Sivori.  
 No. 76—Bulls, by Julia Wernicke.  
 No. 77—Panorama of Ascochinga (water color), by Augusto Ballerini.  
 No. 85—Alfalfa Field (water color), by Eduardo Sivori.

## STATUARY.

- No. 95—Dying Indian (terra cotta), by Mateo Alonzo.  
 No. 96—The Drunkard (terra cotta), by Mateo Alonzo.  
 No. 97—Abel (plaster), by Lucio Correa Morales.  
 No. 98—Head of an Old Man (terra cotta), by Arturo Dresco.  
 No. 105—Experience Guides (plaster), by Rogelio Yrurtia.

## PORTUGAL (W. Pavilion).

## GALLERY 128.

- No. 1—Cattle Drinking Water (pastel), by Carlos I, King of Portugal.  
 No. 2—Ox Cart, by Amelia, Queen of Portugal.  
 No. 9—The Wave, by José de Brito.  
 No. 13—Portrait of R. C., by Antonio Carneiro, Jr.  
 No. 26—High Water, by Alfredo Keil.  
 No. 33—Sunset, by Julio Ramos.  
 No. 41—Old Age, by José Salgado.  
 No. 50—Monastery of St. Clara, by Alfredo Torquato.  
 No. 174—Girl with Lilies, by Frieda Menshausen.  
 No. 242—"Gli Effimeri," by Andrea Tavernier.

## GALLERIES N AND O.

- No. 254—Jealousy, by Alessandro Battaglia.  
 No. 265—A Kiss to the Prettiest, by Augusto Coreli.  
 No. 278—Old Papers, by Giuseppe Micali.  
 No. 282—Small Faun (pastel), by Enrico Piazzi.  
 No. 285—Sleep, Giuseppe Signorini.

## HUNGARY (W. Pavilion).

## GALLERIES 102, 103 AND 104.

- No. 1—The Honeymoon, by S. Bihari.  
 No. 4—A Paintress, by K. Ferenczy.  
 No. 5—Watering Horses, by B. Grünwald.  
 No. 9—Returning Home, by J. Koszta.  
 No. 10—Portrait of Prince Hohenlohe, by F. E. László.  
 No. 13—Salamis, by O. Mendeik.  
 No. 16—Tourbillon, by P. Merse.  
 No. 17—A Hungarian Peasant, by M. Munkácsy.  
 No. 19—Study from Peasant Life, by M. Munkácsy.  
 No. 21—Part of a Forest, by R. Paál.  
 No. 30—The First of October, by L. Thorma. (Special.)  
 No. 31—The Flood, by I. Ujváry.  
 No. 34—Anxiety, by T. Zemplény. (Special.)  
 No. 35—A Buffalo Team, by L. Zombory

## STATUARY.

- No. 38—A Körösfő Girl (terra cotta), by J. Damkó.  
 No. 40—Love (marble), by M. Ligeti.  
 No. 43—Aunt Kate (terra cotta), by E. Telcs.

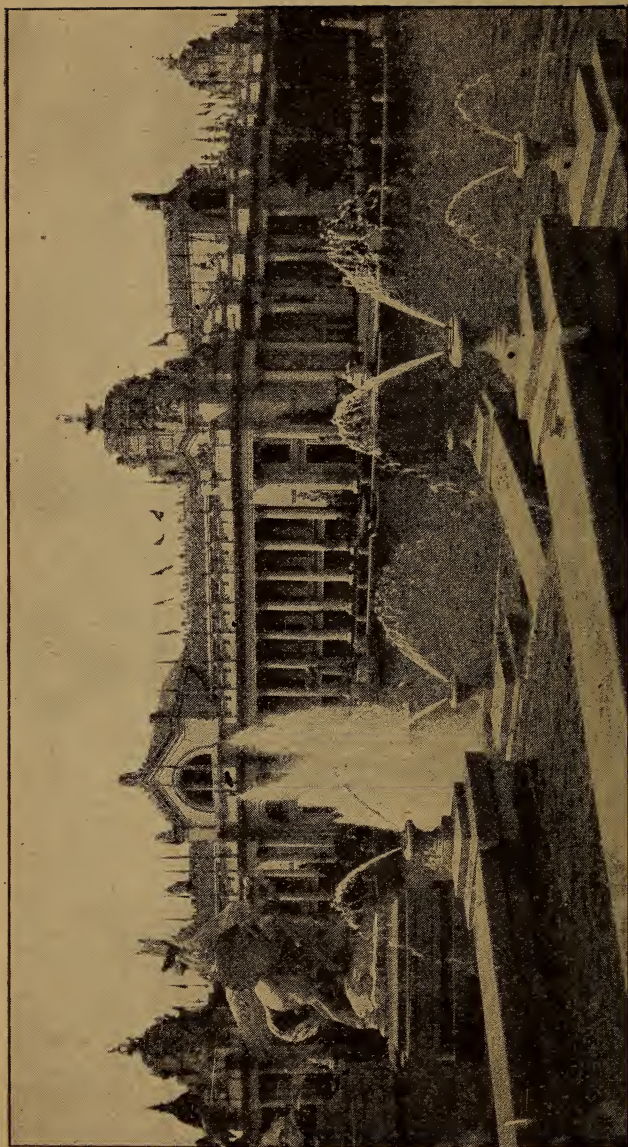
## UNITED STATES (Central Pavilion).

## GALLERIES 1 TO 32.

- No. 1—Across the Harbor, by Charles L. Adams.



- No. 2—San Juan Mountains, by Charles Partridge Adams.
- No. 14—Moonlight in Normandy, by Harry Allis.
- No. 18—Gethsemane, by Frederic Baker.
- No. 22—A Night Sky in Winter, by Edward H. Barnard.
- No. 27—The Dreamer, by Cecilia Beaux.
- No. 34—Portrait of Mrs. B., by Carroll Beckwith.
- No. 40—Pasture, by Henry S. Bisbing.
- No. 44—The Birches, by Dwight Blaney.
- No. 49—The New Tenant, by Elisabeth F. Bonsall.
- No. 52—Mary Magdalene, by F. A. Bridgman.
- No. 56—Mount Lowe at Sunset, by Benjamin C. Brown.
- No. 58—A Portrait, by James Francis Brown.
- No. 62—The Village Cobbler, by J. G. Brown.
- No. 66—Family Group. By George Brush.
- No. 78—Chief Stinking Bear, by E. A. Burbank.
- No. 81—Ariadne Abandoned, by Bryson Burroughs.
- No. 84—A French Dancing Girl, by Robert Mac Cameron.
- No. 85—Mending the Net, by Marie Géton Cameron.
- No. 86—A Connecticut Hill Top, by Emil Carlson.
- No. 90—A Georgia Pedlar, by Lyell Carr.
- No. 93—Portrait of a Lady, by Adelaide Cole Chase.
- No. 99—Still Life, by William M. Chase.
- No. 102—Portrait of Mrs. Chase, by William M. Chase.
- No. 105—Master Otis Barton and Grandfather, by William M. Chase.
- No. 114—The Nymph, by W. B. Clossom.
- No. 116—Sunrise in Winter (Pennsylvania), by William A. Coffin.
- No. 119—Portrait, by Alfred Collins.
- No. 129—Indian Brave, by E. Irving Couse.
- No. 132—Portrait of Mrs. C., by Kenyon Cox.
- No. 136—A Frosty Morning, by Bruce Crane.
- No. 140—New Jersey Mountains, by Frederick Crane.
- No. 145—A Deep Sea Fantasie, by Charles C. Curran.
- No. 153—Après la Messe, by William Dannat.
- No. 158—Halibut Fishing, by Walter L. Dean.
- No. 160—California Sunset, by Lockwood De Forest.
- No. 165—Saint Ivresse, by W. de Leftwich Dodge.
- No. 166—Moonrise near Etaples, by Parke C. Dougherty.
- No. 169—Woodland Nymph, by Mme. Mattie Dubé.
- No. 171—The Shimmering Sea, by Edward Dufner.



FOUNTAINS AT FOOT OF CASCADES

- No. 175—Bacchanal, by Frank V. Du Mond.  
No. 182—The 'Cello Player, by Thomas Eakins.  
No. 191—Old Mill at Crecy, by Charles Warren Eaton.  
No. 203—The Bathers, by Mark Fisher.  
No. 218—Head of the Valley, by W. Forsythe.  
No. 222—Moonlight on the Lagoon (Venice), by Alexis J. Fournier.  
No. 230—Portrait of a Child, by Ruth Sterling Frost.  
No. 237—The Susquehanna, by Daniel Garber.  
No. 238—Dutch Fishing Boats, by Robert D. Gauley.  
No. 244—Coast of Vineyard Sound, by R. Swain Gifford.  
No. 247—Ballet Girl in Pink, by W. Glackens.  
No. 249—Blue Roan, English Cart Horse, by Eugene Fish Glaman.  
No. 251—Plaza a Florence, by Kathleen H. Greatorox.  
No. 253—The Wayside Inn, by Frank Russell Green.  
No. 261—Sunset After Appomattox, by Carl Guthertz.  
No. 273—Portrait of Richard Vaux, by J. McLure Hamilton.  
No. 275—Glimpse of the St. Lawrence, by Birge Harrison.  
No. 276—Moonrise off Santa Barbara, by Birge Harrison.  
No. 278—Old Ferry House, by Birge Harrison.  
No. 282—A Portrait Study, by Mary Theresa Hart and Letitia B. Hart.  
No. 295—Waiting at the Ferry, by E. L. Henry.  
No. 301—Portrait of J. R., by Albert Herter.  
No. 304—The Vampire, by Eugene Higgins.  
No. 311—Portrait of Mr. Edward Cummings, by Charles Hopkinson.  
No. 317—On Guard, by William B. Howe.  
No. 324—Niagara, by George Inness, Jr.  
No. 327—A Fairy Tale, by Samuel Isham.  
No. 337—Late Afternoon, by H. Bolton Jones.  
No. 347—The End of Day, by William S. Kendall.  
No. 352—The Rockbound Coast, by Susan N. Ketcham.  
No. 354—The Flight Into Egypt, by William F. Kline.  
No. 356—Le Moulin Abandonne, by Aston Knight.  
No. 357—Retour des Crevettiers, by Augustus Koopman.  
No. 362—In the Dressing Room, by Louis Kronberg.  
No. 363—Portrait of Mrs. John Cadwalader, by John Lambert.  
No. 382—Portrait of Hon. Grover Cleveland, by Wilton Lockwood.

- No. 386—The Elysian Lawn, by Will H. Low.  
No. 390—Christmas, by Mary MacMonnies.  
No. 396—A Game of Chess, by Walter McEwen.  
No. 401—Death and the Captive, by M. L. Macomber.  
No. 405—Discovery of the Mississippi River by Marquette, A. D. 1673, by J. N. Marchand (special).  
No. 408—The Seller of Songs, by Alfred H. Maurer.  
No. 417—Antonio Romano, by Eugene Florence Meeks.  
No. 420—Portrait de Jeune Fille, by Melchers.  
No. 426—Sunset at Queenslawn (New York), by Charles H. Miller.  
No. 433—Portrait of William Winter, by F. D. Millet.  
No. 440—Cloud and Sunshine (Long Island), by Thomas Moran.  
No. 455—Twin Falls of the Plaaterskill, by Charles Austin Needham.  
No. 458—Breton Lane in February, by Walter Nettleton.  
No. 462—Wind-swept Hills, by G. G. Newell.  
No. 466—Near Pasadena (Cal.), by J. C. Nicoll.  
No. 471—Dans l'Ombre, by Elizabeth Nourse.  
No. 484—Meditation, by Lawton S. Parker.  
No. 487—October Woods, by Arthur Parton.  
No. 492—Le Conscriit, by Frank C. Penfold.  
No. 498—Japanese Lace Makers, by Lilla Cabot Perry.  
No. 505—The End of the Trail, by Harry R. Poore.  
No. 508—Portrait of Mrs. B. C. Porter, by Benjamin C. Porter.  
No. 512—Sunny Morning in New Jersey, by W. Meritt Post.  
No. 513—Gathering Seaweed, by Edward H. Potthast.  
No. 515—Day of the Races (Provincetown), by Edward H. Potthast.  
No. 520—Valley of the Delaware, by Edward W. Redfield.  
No. 525—The Land of the Sky, by Lillian R. Reed.  
No. 528—The End of a Stormy Day, by F. K. M. Rehn.  
No. 531—Your Soldier, by Frederick Remington.  
No. 533—Sunrise in the Temple of Abou Simbel, by James Rogers Rich.  
No. 539—The Canal, by Theodore Robinson.  
No. 550—La Commedia Umana, by Julius Rolshoven.  
No. 553—Volcano from Cuernavaca, by Edward F. Rook.



- No. 579—Old Dog, a Noted Crow Chief, by J. H. Sharp.
- No. 582—Gathering Seaweed, by Walter Shirlaw.
- No. 591—On the Beach, by W. Granville Smith.
- No. 599—Low Tide (Oregon Coast), by Theodore C. Steels.
- No. 602—The Old Sycamores, by Theodore C. Steels.
- No. 605—Grand Matin, by — Stewart.
- No. 618—The Connecticut, by Allen B. Talcott.
- No. 622—An Algerian Caravan, by — Theriat.
- No. 626—Studio Corner, by Frances Thomason.
- No. 629—New England Landscape, by Leslie P. Thompson.
- No. 635—Autumn (New England), by D. W. Tryon.
- No. 638—Early Spring (New England) by D. W. Tryon.
- No. 641—Winter Landscape, by J. H. Twachtman.
- No. 644—Before the Mirror, by Eugene Paul Ulmann.
- No. 646—Noon; River Loing at Nemours, France, by R. W. Van Boskerck.
- No. 650—Little Miss Moffett, by John H. Vanderpoel.
- No. 651—The Father Fishes up the North Sea, by Mary Van der Veer.
- No. 653—The Lighthouse, by Louise Vander Weyden.
- No. 657—A Brandywine Meadow, by Alexander T. Van Laer.
- No. 659—Flight into Egypt, by Simon Harman Veder.
- No. 667—Portrait of Master Cyrus McCormick, by Robert W. Vonnoh.
- No. 668—Portrait of Mrs. V., by Robert W. Vonnoh.
- No. 672—Portrait of Artist's Brother by Carl Gustav Waldeck.
- No. 674—In the Path of the Sun, by Lionel Walden.
- No. 681—Moonrise in Picardy, by Everett L. Warner.
- No. 685—From the Court of the Lions, Alhambra, by Marcus Waterman.
- No. 687—The Brittany Maid, by Susan Watkins.
- No. 694—A Song of Love, by Fred'k J. Waugh.
- No. 698—The Porter of Bagdad, by Edwin Lord Weeks.
- No. 699—Down Among the Dead Men, by Dan'l A. Wehrschmidt.
- No. 724—Miss Julia Marlowe, by Irving R. Wiles.
- No. 727—The Yellow Rose, by Irving R. Wiles.
- No. 733—Promenade, by Frederick J. Wiley.

- No. 744—Winter, by Gustav Wolff.  
 No. 750—Early Morning, by A. H. Wyant.  
 No. 754—The Frozen Mill Race, by Chas. Morris Young.

## MURAL PAINTINGS.

- No. 759—Cartoon, "Building the Temple," Memorial Window for George Vanderbilt, Biltmore, North Carolina, by Helen Maitland Armstrong.  
 No. 766—Pomona's Garden, by Ida J. Burgess.  
 No. 767—City of the Towers, by Bryson Burroughs.  
 No. 774—In Times of Peace, by William F. Kline.  
 No. 775—Lunette, "Hiawatha's Combat with the Wind," by E. W. Deming.  
 No. 779—Ceiling Decoration, Empire Theater, New York, by W. de Leftwich Dodge.  
 No. 780—Ceiling Northwest Corner Pavilion, Library of Congress, by W. de Leftwich Dodge.  
 No. 782—Decorative Painting in Appellate Court, New York, by Joseph Lauber.  
 No. 799—Psyche Returns from Hades, by Robert V. V. Sewell.  
 No. 800—Story of Psyche, by Robert V. V. Sewell.  
 No. 816—Pilgrims on the Mayflower (Mass. State House), by H. O. Walker.

## WATER COLORS.

- No. 824—Portrait by Thomas P. Anschutz.  
 No. 848—The Wasp and the Frolic, by Carlton T. Chapman.  
 No. 848A—The U. S. S. Gloucester and the Torpedo Boat, by Carlton T. Chapman.  
 No. 867—Italian Boy's Head, by Frederic Crowninshield.  
 No. 870—A Summer Night, by Elliott Daingerfield.  
 No. 872—Tomb of Sultan Hasan, Cairo (Egypt), by Chas E. Dana.  
 No. 874—Lotus Flowers, by Geo. Walter Dawson.  
 No. 883—Moonlight in Flanders, by Charles Warren Eaton.  
 No. 886—New England Fishing Village, by George Wharton Edwards.  
 No. 892—On the Kentucky River, by W. Forsyth.  
 No. 905—Head Piece to Perdita's Lovers, by Elizabeth Shippen Green.  
 No. 909—Three Illustrations to Antiques, by Elizabeth Shippen Green.  
 No. 918—Burnt Forest, by Geo. H. Hallowell.

- No. 926—She May Have Carried Broomsticks, by Charlotte Harding.  
No. 927—Nocturne, Rainy Midnight, by Childe Hassam.  
No. 943—Rio St. Polo, Afternoon in Venice, by Elizabeth H. Ingham.  
No. 945—Winter, by H. Bolton Jones.  
No. 955—Grand Cañon of Arizona, by Gustav Liebscher.  
No. 961—The Unknown Land, by Henry McCarter.  
No. 967—Sand Dune on Cape Cod, by Dodge McKnight.  
No. 986—A Gray Day in October, by J. C. Nicholl.  
No. 988—The Appointed Hour, by Rhoda Holmes Nicholls.  
No. 1102—Moorish Court, by Walter L. Palmer.  
No. 1011—Street in Venice, by Maurice Prendergast.  
No. 1016—Morning on a Flemish Canal, by John J. Redmond.  
No. 1021—The Hunting Season, pen drawing by Frederick Richardson.  
No. 1044—Children Playing, by Rosina Emmet Sherwood.  
No. 1054—After the Shower (Venice), by F. Hopkinson Smith.  
No. 1059—The Child Calendar, by Jessie Wilcox Smith.  
No. 1062—The Quiet Hour, by W. Granville Smith.  
No. 1072—Mount Olivet Shepherd, by Charles S. Svendsen.  
No. 1074—Cosette, by John H. Vanderpoel.  
No. 1081—Dogs, by J. Alden Weir.  
No. 1092—A Wave Crest, by Charles H. Woodbury.

## MINIATURES.

- No. 1121—Lydia, by Mrs. H. K. Bush-Brown.  
No. 1133—Portrait of Maud Adams as "The Pretty Sister of José," by Emma Kipling Hess.  
No. 1156—Six Charcoal Drawings, by Frank Mura.  
No. 1177—Lady With the Muff (pastel), by J. Seymour Thomas.  
No. 1192—The Old-fashioned Dress, by Miss R. Worral.

## ILLUSTRATIONS.

- No. 1215—Chorus Girl's Return Home, by Charles Dana Gibson.  
No. 1234—Unloading Wood, by Charlotte Harding.

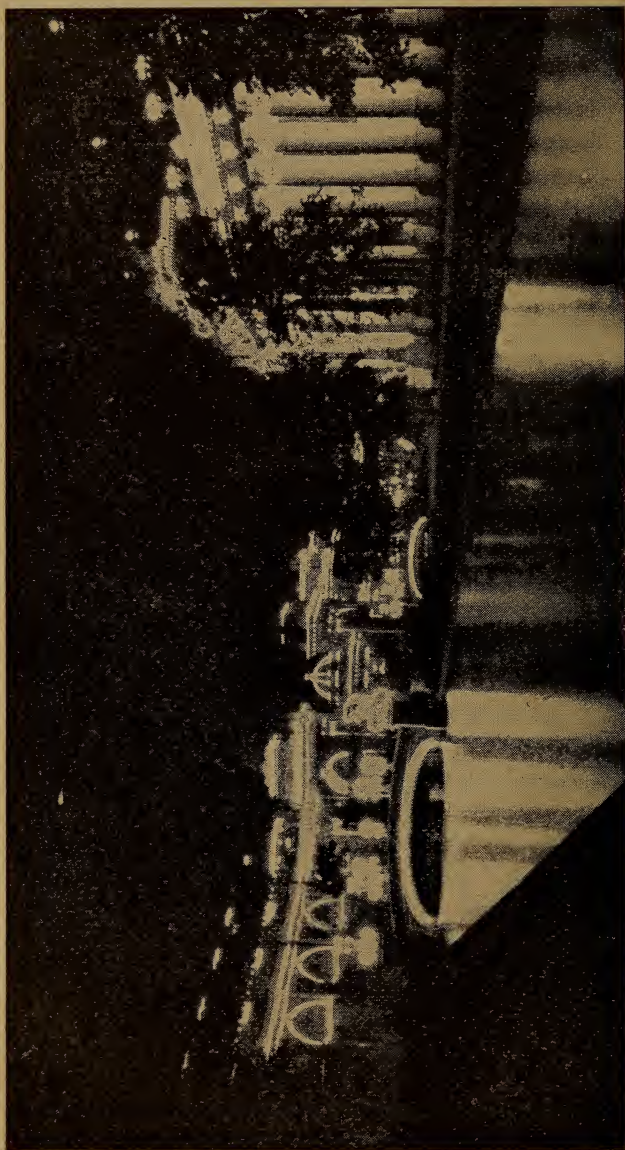
- No. 1235—A Child of Nature, by Charles L. Hinton.  
No. 1245—The Daughter of the Household, by Henry Hutt.  
No. 1246—George Washington's Last Birthday, by Arthur I. Keller.  
No. 1255—The Incomparable Bellairs. (1.)  
No. 1256—The Incomparable Bellairs. (2.)  
No. 1257—The Incomparable Bellairs. (3.)  
By F. X. Leyendecker.  
No. 1261—The Auction, by Corwin L. Linson.  
No. 1264—The Secret, by Louis Loeb.  
No. 1267—The Venetian Courtship, by Louis Loeb.  
No. 1273—The Rising Sun Greets the Monastery, by Orson Lowell.  
No. 1281—The Forecastle of the Constitution, by H. Reuterdahl.  
No. 1286—A Venetian Night, by Maxfield Parrish.  
No. 1289—Dutch Fisherman with Water Bottle, by Edward Penfield.  
No. 1292—Watching the Boats, by Edward Penfield.  
No. 1304—The Return of Sherlock Holmes, by F. D. Steele.  
No. 1314—Pea-pickers on the Road, by C. Jay Taylor.  
No. 1315—Winding the Ball, by Mary Van der Veer.  
No. 1323—Buena Vista, by R. F. Zogbaum.  
No. 1330—Laughing Head, by J. Carroll Beckwith.  
No. 1342—The Indian Runner, by C. W. Chadwick.  
No. 1346—The Early Moon, by T. Carlton Chapman.  
No. 1349—Abandoning the Ship, by T. Carlton Chapman.  
No. 1358—Philip IV., by Timothy Cole.  
No. 1365—Free State Prisoners, by John W. Evans.  
No. 1372—Courtyard of the Golden Cross, Oxford, by Walter Hale.  
No. 1376—On the Maes at Rotterdam, by Walter Hale.  
No. 1378—Proofreader, by E. Heinemann.  
No. 1380—The Wedding Ring, by Thomas Hovenden.  
No. 1384—Thomas Jefferson, by Gustav Kruell.  
No. 1385—Robert E. Lee, by Gustav Kruell.  
No. 1432—Grandmother's Boa, by Anna Lea Merritt.  
No. 1451—The Oyster Market, New York, by Charles F. W. Mielatz.  
No. 1452—Grand Central Station, (New York) at Night, by Charles F. W. Mielatz.  
No. 1472—The Most Picturesque Place in the World, by Jos. Pennell.



- No. 1487—Village of Stryn, by Alexander Schilling.  
 No. 1489—On the Juniata (Pennsylvania), by Alexander Schilling.  
 No. 1531—Old Normandy House (Rouen), by Vaughan Trowbridge.  
 No. 1556—The Harvest, by William G. Watt.  
 No. 1590—The Little Lady Sophia of Soho, by Henry Wolf.

## STATUARY.

- No. 1630—Screwing up his Courage, by V. Alfano.  
 No. 1636—A Magdalen, by Clement J. Barnhorn.  
 No. 1642—Torso of a Young Girl, by Paul Wayland Bartlett.  
 No. 1709—Muse Finding Head of Orpheus, by Edward Berge.  
 No. 1713—Boy Stealing Geese, by Karl T. F. Bitter.  
 No. 1722—In the Wind, by Solon Borglum.  
 No. 1730—Statue of Franklin, by John J. Boyle.  
 No. 1732—Indian Hunter, by John J. Boyle.  
 No. 1734—Relief in Bronze, by Julia Bracken.  
 No. 1738—Death of the Color Bearer, by R. P. Bringhurst.  
 No. 1743—Infant Conversation, by H. K. Bush-Brown.  
 No. 1745—Sun Dial. Model to be executed in Tennessee marble for Fairmont Park, Philadelphia, by Alex. Stirling Calder.  
 No. 1751—Nymph and Dolphin, by Paul Burleigh Conkling.  
 No. 1758—Incident of a Bull Fight, by Chas. Brinton Cox.  
 No. 1761—Medicine Man, by Cyrus E. Dallin.  
 No. 1762—Don Quixote, by Cyrus E. Dallin.  
 No. 1764—Birth of Aphrodite, by John Flanagan.  
 No. 1765—Alma Mater, by Daniel Chester French.  
 No. 1767—Vulture of War, by Charles Gaffly.  
 No. 1769—From Generation to Generation, by Charles Gaffly.  
 No. 1788—A Collection of Small Bronzes, by Edward Kemeys.  
 No. 1797—Deer with large Antlers, by Edward Kemeys.  
 No. 1801—A Tiger, by Edward Kemeys.  
 No. 1805—A Despotic Age, by Isidore Konti.  
 No. 1812—Study of a Victory, by Evelyn B. Longman.  
 No. 1817—The Sprinter, by Charles A. Lopez.  
 No. 1822—Statue of McKinley, by Augustus Lukeman.  
 No. 1823—The Sun Cow, by Herman A. Mac Neil.



NIGHT SCENE FROM LAGOON

- No. 1829—Fame, by Ferdinand Miranda.  
 No. 1865—Three Figures for Fountain of Youth, by  
 Bela L. Pratt.  
 No. 1868—Drinking Rhinoceros, by F. G. R. Roth.  
 No. 1889—The Bather, by Edmond Stewardson.  
 No. 1895—Figure of a Boy, by F. M. L. Tonetti.  
 No. 1906—A Sketch, by Bessie Potter Vornoh.  
 No. 1911—Boy and Frog, by Elsie Ward.  
 No. 1912—Pediment for New York Stock Exchange,  
 by J. Q. A. Ward.  
 No. 1916—A Ball Pitcher, by A. A. Weinmann.  
 No. 1922—Portrait of General W. H. Jackson, by  
 George Julian Zolnay.

## APPLIED ARTS.

- Nos. 1 to 40—Gruebey Potter.  
 Nos. 128 to 153—Merrimac Pottery.  
 Nos. 159 to 245—Moravian Pottery.  
 No. 287 to 300—Tooled Leather.  
 No. 314—"The Presentation," Stained Glass Panel.  
 No. 327—Reproduction in Embroidery of a Coptic tex-  
 tile.  
 Nos. 336 to 358—Brown Glass.  
 Nos. 359 to 397—Metal Work.  
 Nos. 398 to 409—Wrought Silver.  
 Nos. 410 to 413—Illuminated Pages.  
 No. 431—A Collection of Tiffany Favrilie Pottery.  
 Nos. 432 to 442—Pottery.  
 Nos. 443 to 452—Overglaze Decoration of Porcelain.  
 No. 454—Spirit of the Revolution, Stained Glass Win-  
 dow.  
 No. 455—Hand-hewn Antique Norwegian Chair, Norse  
 Bridal Chair.  
 Nos. 457-458—Sebatos Rugs.  
 No. 459—Sebatos Curtain.  
 No. 486—Tiffany Favrile Enamel.  
 No. 487-506—Jewelry, exhibited and designed by Louis  
 C. Tiffany.  
 No. 507-518—A collection of twelve pieces of Gold  
 Rock Crystal and Enamels, some set with jewels and  
 showing the use of Rose Diamonds as practiced by  
 jewelers in the XVII century.  
 Nos. 519-554—Jewelry. The Cyprian glass fragments  
 used in many of these pieces were found in tombs  
 of the old city of Jerusalem and are 2,000 years  
 old.  
 Nos. 555-560—Jewelry. (Interesting collection.)  
 No. 561—Writing Table, Chair and Silver Desk

Set. Table constructed of ebony, ivory and silver mountings.

Nos. 562-567—Collection of Hand-made Furniture.

Nos. 586-598—Pottery Exhibit of the New York State School of Clay-working and Ceramics.

Nos. 599-613—Rookwood Pottery.

Nos. 614-625—Teco Pottery.

Nos. 626-639—Newcomb Pottery.

Nos. 679-690—Decorated China, the work of the Atlon Ceramic Club of Chicago.

Nos. 725-764—Decorated Leather.

Nos. 763-796—Bound Books.

### GREAT BRITAIN (E. Pavilion).

#### GALLERY 70.

Nos. 452 to 743—Collective Display of Engravings and Lithographs.

#### GALLERY 71.

No. 60—La Belle Dame sans Merci, by Frank Dicksee.

No. 77—Portrait of Mrs. Jas Reynolds, by Luke Fildes.

No. 78—The Chess Player, by S. Melton Fisher.

No. 117—The Pilot, by C. Napier Hemy.

No. 201—Portrait of Sir David Stewart, by W. Q. Orchardson.

No. 202—The Fracture, by William Orpen.

No. 246—Corvette Shortening Sail, by Thomas Somerscales.

#### GALLERY 72.

No. 30—The Dream of Launcelot, by Sir Edward Burne-Jones.

No. 89—Portrait of Vice-Admiral Lord Charles Beresford, by Charles W. Furse.

No. 100—Restless Surges, by Peter Graham.

No. 146—Sunset After Rain, by B. W. Leader.

No. 149—Perseus and Pegasus, by Lord Leighton.

No. 154—In Time of War, by G. D. Leslie.

No. 180—Chill October, by Sir J. E. Millais.

No. 183—Portrait of J. C. Hook, by Sir J. E. Millais.

No. 199—The Borgia, by W. Q. Orchardson.

No. 213—The Catapult, by Sir Edward Poynter.

No. 216—Venetian Women After Their Day's Work, by Val. C. Prinsep.

No. 222—Prince Charlie's Flight, by G. Ogilvie Reid.

No. 226—Aphrodite, by Hugh G. Riviere.

No. 236—Scene from Enoch Arden, by James Sant.

#### GALLERY 73.

No. 135—Portrait of Prof. M., by A. E. John.



- No. 151—Clytemnestra, by Lord Leighton.  
 No. 163—Alas, That Spring Should Vanish, by Monat Loudan.  
 No. 191—The Lost Piece of Silver, by David Muirhead.  
 No. 255—The Soldier's Return, by Marcus Stone.

## GALLERY 74.

- No. 4—The Coliseum, by Sir Lawrence Alma-Tadema.  
 No. 6—The Shrine of Venus, by Sir Lawrence Alma-Tadema.  
 No. 43—Dusk, by George Clausen.  
 No. 105—Queen Victoria's Jubilee, by G. C. Haité.  
 No. 118—Near Ballantrae, by J. M. Henderson.  
 No. 144—Tucking the Rick, by H. H. La Thangue.  
 No. 150—Perseus and Andromeda, by Lord Leighton.  
 No. 188—St. Alban's Race, by Henry A. Moore.  
 No. 214—The Cave of Storm Nymphs, by Sir Edward Poynter.  
 No. 237—Head of Napoleon, by James Sant.  
 No. 239—Fairy Led, John Shapland.  
 No. 279—Hylas and the Nymphs, by J. W. Waterhouse.

## GALLERY 75.

- No. 39—Queen Victoria's Funeral, by John Charlton.  
 No. 67—The Sea Maiden, by Herbert Draper.  
 No. 74—Struggling Moonbeams, by J. Farquharson.  
 No. 82—The Hay Cart, by Stanhope Forbes.  
 No. 97—Washington's Farewell to the Army, by A. C. Gow.  
 No. 121—The Flowing Tide, by Joseph Henderson.  
 No. 164—"God Rest Ye, Merry Gentlemen," by J. Seymour Lucas.  
 No. 168—An Alpine Meadow, by J. Macwhirter.  
 No. 271—Rescued from the Plague, by F. W. Topham.  
 No. 282—Portrait of Sir R. Douglas Powell, by G. Spencer Watson.

## GALLERY 76.

- No. 21—The Rose is Beauty, by Frank Bramley.  
 No. 58—British Wild Cattle, by H. W. Davis.  
 No. 99—In the Highlands, by Peter Graham.  
 No. 102—Boulter's Lock on the Thames, by E. J. Gregory.  
 No. 130—Played Out, by Talbot Hughes.  
 No. 203—Portrait of Mrs. Denny, by Walter Oulless.  
 No. 286—The Miniature, by J. Walter West.

## GALLERY 77.

- No. 48—Portrait of Lady Hickman, by A. S. Cope.  
 No. 88—Return from the Ride, by Charles Furse.

No. 94—Sinbad in the Valley of Diamonds, by Albert Goodwin.

No. 174—Shrimpers on the Coast of Brittany, by R. R. McGregor.

No. 224—Rival Grandfathers, by John R. Reid.

No. 225—Venus and Anchises, by Sir W. B. Richmond.

No. 263—Benedicti Novi Militis, by A. Tayler.

#### GALLERIES 78, 82 AND 83.

Decorative Panels, silks, embroideries, tapestries, etc.

#### GALLERY 79.

No. 91—Hougomont, 1815, by Robert Gibb.

No. 92—Saving of the Colors, by Robert Gibb. (Special.)

No. 120—Wind and Rain, by Joseph Henderson.

No. 198—Story of a Rose, by Chas Orchardson.

No. 223—The Gordon's Warning, by G. Ogilvie Reid.

#### STATUARY.

No. 768—Innocence, by Alfred Drury.

No. 813—The Snake Charmer, by F. W. Pomeroy.

#### GALLERY 80.

No. 10—A Romance, by J. H. Bacon.

No. 72—Summer Showers, by David Farquharson.

No. 167—A Land Breeze, by Alex. Maclean.

No. 310—Summer Day in Scotland (water color), by A. K. Brown.

No. 317—A Daughter of the South (water color), by A. R. Burrington.

No. 325—Victory (water color), by W. W. Collins.

No. 401—Clearing up After the Rain (water color), by R. B. Nisbet.

#### GALLERY 81.

No. 350—Before the Sitting (water color), by E. J. Gregory.

No. 367—The Dreamers (water color), by J. H. Henshall.

No. 380—Spettisbury Bridge (water color), by Yeend King.

No. 428—Out Across the Bay (water color), by Hely Smith.

No. 448—The Thorny Path of Knowledge (water color), by J. Walter West.

No. 451—Union Brigade of Waterloo (water color), by W. B. Wollen.

#### STATUARY.

No. 745—Love and Mermaid, by Charles J. Allen.

- No. 802—Hymn to Demeter, by Horace Montford.  
 No. 808—Robin Goodfellow, by Roscoe E. Mullins.

## GERMANY (East Pavilion).

## GALLERY 38.

- No. 78—The Golden Age, by Alexander Frenz.  
 No. 109—After the Day's Work is Done, by Ernst Henseler.  
 No. 173—Mill in the Marshes, by Karl Liepold.  
 No. 282—Peasant's Kitchen in the Leutasch, by Walter Thor.  
 No. 299—Springtime, by Gustav Wendling.

## STATUARY.

- No. 449—Cain (bronze), by Fritz Heinemann.  
 No. 521—Drinking Girl, by Ernst Wenck.

## GALLERY 39.

- No. 102—Friesish Peasant's Room, by Richard Hagn.  
 No. 393—An Old Man (etching), by Hermann Struck.  
 No. 398—A Girl's Head, by Rudolf Thienhaus.

## GALLERY 40.

- No. 47—Strategists, by Julius Ehrentraut.  
 No. 83—On the Field of Battle, by Richard Friese.  
 No. 108—Fishing Smacks on the Beach, by Heinrich Heimes.  
 No. 115—The Hero of Lueneberg, by Ludwig Herterich.  
 No. 135—Portrait of the Empress with Princess Victoria, by Fritz Kaulbach.

## STATUARY.

- No. 435—In the Morning, by Ernst Freese.  
 No. 466—German in a Roman Circus, by Max Klein.

## GALLERY 47.

- No. 43—Fleet at Stralsund, by Eugen Duecker.  
 No. 222—At the Entrance to Yimuiden, by Heinr. Petersen-Angeln.

## GALLERY 48.

- No. 76—Beech Forest near Prerow, by P. Flickel.  
 No. 232—At the Battle of Leutzen, by Wilhelm Rauer.

## STATUARY.

- No. 430—Two Mothers, by Heinrich Epler.  
 No. 452—Dying Achilles, by E. Herter.

## GALLERIES 53 AND 54.

- Nos. 526 to 588—Architectural Drawings.  
 No. 494—Danaide (bronze), by Johannes Schilling.

## GALLERY 55.

- No. 34—War Conference, by Franz von Defregger.  
(special).  
No. 37—Return of the Tyrolean Soldiers, by Frantz  
von Defregger.  
No. 174—Portrait of Mrs. M., by Franz Lenbach.  
No. 183—Orpheus and Eurydice, by L. von Loefftz.  
No. 195—Iron Rolling Mill, by Adolph von Menzel.

## GALLERY 56.

- No. 13—Holy Communion in Hessia, by K. Bantzer.  
No. 166—March Day, by Carl Kuestner.  
No. 268—Diana, by Raffael Schuster-Woldan.  
No. 306—Emperor William I on His Deathbed, by A.  
von Werner.

## GALLERY 57.

- No. 226—The Joy of Living, by Hermann Pohle.  
No. 237—Drunken Satyrs, by Count von Reichen-  
bach.  
No. 242—Fisherman Behind a Mill, by Carl Roech-  
ling.

## GALLERY 62.

- No. 44—After the Carnival, by A. Echter.  
No. 126—Autumnal Storm, by Max Huenten.  
No. 223—A Visit, by Peter Philippi.  
No. 243—Battle in the Forest, by Franz Roubaud.  
No. 271—Courtyard in Venice, by Adolph Seel.

## GALLERY 63.

- No. 38—Procession, by Franz von Defregger.  
No. 123—Fishing Smacks on the Elbe, by Carl Holtz-  
apfel.  
No. 170—On Vacation, by Anton Laupheimer.  
No. 187—The Hour of Death, by Adolph Maennchen.  
No. 272—Napoleon Holding a Reception at St. Cloud,  
by Franz Simm (special).

## GALLERY 64.

- No. 22—At the Dead Sea, by Eugen Bracht.  
No. 27—Tartar Fight, by Josel von Brandt.  
No. 122—Evening, by August Holmberg.  
No. 231—Portrait of Miss E., by Wilhelm Raeuber.

## GALLERY 65.

- No. 62—Lady in Black, by Hans Fechner.  
No. 157—Deer in the Forest, by Christian Kroener.  
No. 200—Coal Kiln in the Mountains, by Paul Meyer-  
heim.  
No. 233—St. Hubertus, by Wilhelm Raeuber.  
No. 312—At the Brook, by Joseph Willroider.



## GALLERY 66.

- No. 84—Before the High Council, by Gebhard Fugel.
- No. 220—Breakers, by Hans von Petersen.
- No. 287—Cavalry Attack, by Hugo Ungewitter.
- No. 296—Frederick the Great by the Corpse of Schwerin, by R. Wartmueller.

## GALLERY 67.

- No. 12—Dordrecht at Ebbside, by H. Baisch.
- No. 75—Anointment of the Young Witches, by Ludmilla von Flesch Brunningen.
- No. 130—Battle of Worringen, by Peter Janssen.
- No. 133—Revolution in Breslau, 1813, by A. Kampf.
- No. 254—Atlantic Billows, by Hugo-Schnars-Alquist.
- No. 301—European Congress at Berlin, by A. von Werner.
- No. 302—Emperor William at the Mausoleum in Charlottenberg, by A. von Werner.
- No. 305—His Majesty's Congratulations to Count von Moltke, by A. von Werner.

## HOLLAND (E. Pavilion).

## GALLERY 33.

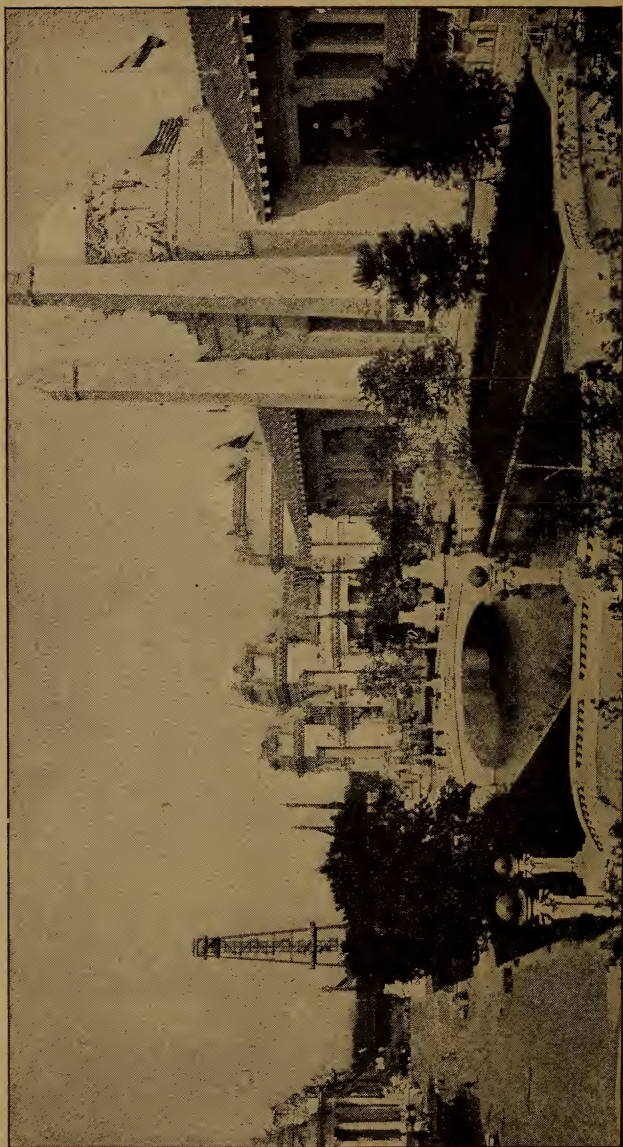
- No. 26—Peasant Woman at Work.
- No. 36—At the Spinning Wheel.
- No. 47—A Bunch of Roses.
- No. 64—The Scribe Israel.
- No. 71—A Nursing Mother.
- No. 92—Marine.
- No. 118—The Old Mill Pond.
- No. 134—Sheep and Pasture.
- No. 151—At Evening.

## GALLERY 34.

- No. 21—The Joys of Home.
- No. 23—An Old Canal.
- No. 49—Mother and Child.
- No. 94—Fishing Boats in a Haze.
- No. 116—In the Garden.
- No. 136—The Departing Day.
- No. 147—Spinning.

## GALLERY 35.

- No. 38—Fishing Boats (water color).
- No. 50—A Dutch Marsh.
- No. 54—At the Beach.
- No. 57—A Study (water color).
- No. 69—Winter Landscape.



LAGOON AND BRIDGES

## GALLERY 36.

- No. 26—Mother and Babe.
- No. 31—A Dutch Maiden.
- No. 37—Marine.
- No. 55—An Interested Man.
- No. 66—At the Shepherd's Call.

## GALLERY 37.

- No. 3—The Winter Moon.
- No. 15—At Home.
- No. 20—The Daily Report.
- No. 34—Landscape.
- No. 53—The Gordon Highlanders.
- No. 146—Farmer and Cart.

## GALLERY 58.

- No. 111—Landscape.
- No. 115—The Returning Fisherfolks.
- No. 117—At the Stream.
- No. 127—The Mourner.
- No. 145—Their Feeding Ground.

## GALLERY 59.

- No. 12—The Washerwoman.
- No. 26—Landscape.
- No. 90—A Ravenous Appetite.
- No. 106—In the Forest.
- No. 154—The Old Mill.

## GALLERY 61.

- No. 55—The Peasant's Kitchen.
- No. 69—Fishermen at the Wharf.
- No. 80—Winter on the Marsh.
- No. 122—The Woodman's Camp.

## SWEDEN (E. Pavilion).

## GALLERY 41.

- No. 7—Shallow Water, by Olof Arborelius.
- No. 22—The Future Day, by K. A. Borgh.
- No. 27—Almshouse, by Gustaf Cederström.
- No. 75—Repose, by Anna Nordgren.
- No. 76—Portrait of a Bishop, by Bernhard Österman.
- No. 99—Portrait, by Hildegard Thorell.

## GALLERY 42.

- No. 26—The Baptists, by Gustaf Cederström.
- No. 38—At Sunset, by Carl Hullgren.
- No. 40—Autumn, by Carl Johansson.
- No. 48—Twilight in the Woods, by Esther Kjermer.

## GALLERY 43.

- No. 77—Portrait of Mrs. B., by Bernhard Österman.  
 No. 92—Summer Night, by Aushelm Schultzberg.

## STATUARY.

- No. 133—Adam and Eve (plaster), by John Börjeson.

## GALLERY 44.

- No. 33—Woman from Delecarlia, by August Hagborg.

## GALLERY 45.

- No. 106B—Portrait of Mrs. W., by A. L. Zorn.  
 No. 106D—Portrait of Mrs. R. T. Crane, by A. L. Zorn.  
 No. 106F—Midsummer Night at Mora, by A. L. Zorn.  
 No. 106H—In the Loft Door, by A. L. Zorn.

## GALLERY 46.

- No. 59—Brooding Eider-Duck, by Bruno Liljefors.  
 No. 64—Summer Night on the Coast of Sweden, by  
 Bruno Liljefors.  
 No. 70—Winter in Sweden, by Bruno Liljefors.  
 No. 71—The Old Barn, by Bruno Liljefors.

## CANADA (E. Pavilion).

## GALLERY 49.

- No. 14—The Tiff, by Florence Carlyle.  
 No. 15—The Milkmaid, by Frederic Challener.  
 No. 17—Flemish Fire Place, by F. S. Coburn.  
 No. 34—The Stable, by J. L. Graham.  
 No. 37—Portrait of Rev. Clark, by E. Wyly Grier.  
 No. 44—Misty Morning, by John Hammond.  
 No. 63—A Livre Ouvert, by Sophie Pemberton.  
 No. 79—Twilight of Life, by Sydney Tully.

## GALLERY 50.

- No. 2—Woodland, by W. E. Atkinson.  
 No. 7—Fraser River, by F. M. Bell-Smith.  
 No. 22—A March River, by Maurice Cullen. (Special.)  
 No. 58—The Little Scribe, by Laura Muntz.  
 No. 78—Haymaking, by Owen P. Staples.

## GALLERY 51.

- No. 3—Early Moonrise, by J. W. Beatty, Jr.  
 No. 56—A Quebec Landscape, by Edmond Morris.  
 No. 72—Femme Drapée, by J. St. Charles.  
 No. 77—Blue Devils, by Gertrude Spurr.

## GALLERY 52.

- No. 40—Sunset, St. John Harbour, by John Hammond.  
 No. 45—The Countess of Minto, by Robert Harris.  
 No. 86—The Bachelor, by A. C. Williamson.  
 No. 113—Misty Morning at Sea, by William Smith.



## AUSTRIA (E. Pavilion).

## GALLERY 68.

- No. 20—Harvest Time, by Hugo Darnaut.  
 No. 24—Birch Alley, by Hugo Darnaut.  
 No. 27—The Cross, 1809, by Albion Egger-Lienz.  
 No. 45—"Furor Teutonicus," by Paul Joanvits.  
 No. 47—Glacier Lake, by Karl Kaiser-Herbst.  
 Nos. 63 to 67—Collection, by Eduard Lebiezki.  
 No. 75—Meadows on the Danube, by Eugene Petrovits.  
 No. 98—Witches' Sabbath, by Alois Schram.  
 No. 131—The Dwarf and the Woman, by Walter Hampel.  
 No. 138—In the Meadow, by Rudolf Konapa.  
 No. 144—Before the Village, by August Roth.

## STATUARY.

- No. 270—Shame, by Adolf Pohl.

## GALLERY I.

- No. 80—Christmas Market at Vienna (water color),  
 by Karl Pippich.  
 No. 108—On the Oise near Paris, by Joseph Sturm.  
 No. 111—Afternoon Sun, by Raimund Wichera.  
 No. 116—Lane in Forchtenberg (water color), by  
 Eduard Zetsche.

## STATUARY.

- No. 258—Leonardi da Vinci (plaster), by Edmund Hofmann.  
 No. 259—Achilles and Penthesilea (bronze), by Arthur Kaan.

At the time of going to press, the placing of the exhibits in this pavilion had not been completed. It contains many pieces of foreign statuary and is an important feature.

## SCULPTURE GALLERY.

Proceeding eastward from the Art Buildings there is at the intersection of the two roads, a low, rough log cabin known as "Hardscrabble." It was built and occupied by Gen. U. S. Grant during his early life, about 1850. Across the roadway is the "House of Hoo-Hoo," with specious verandas and low French windows, built by the Lumbermen's Association and serving as clubhouse for its members. The route now leads northward to the national pavilion of

## GERMANY.

"Charlottenburger Castle," one of Emperor William's palaces near Berlin, has served as a model for the main building. It is 160 feet high and occupies a ground space of 10,000 square feet; a number of rooms from this famous castle have been faithfully reproduced, following the furniture and hangings of the original. The "Oak Gallery," "Brandenburg Chamber," "Stair Room" and "Gobelin Salon" are special features. The dome has an observatory from which visitors may obtain a view of the entire Exposition grounds, and a chime of big bells which sound the hour of the day, together with a huge searchlight, are installed in the dome. The restaurant pavilion is located to the rear of the main building, the intervening ground being laid out into a garden according to the highest development of German landscape art. Architect, Bruno Schmitz, Berlin.

The water route to the launch landing near the Louisiana Purchase Monument will afford a pleasurable means of reaching the main entrance from which a return to the city is made.



GRAND BASIN — Electricity Building on the left

## THIRD DAY.

**Varied Industries Building; Transportation Building,  
Machinery Building; Electricity Building.**

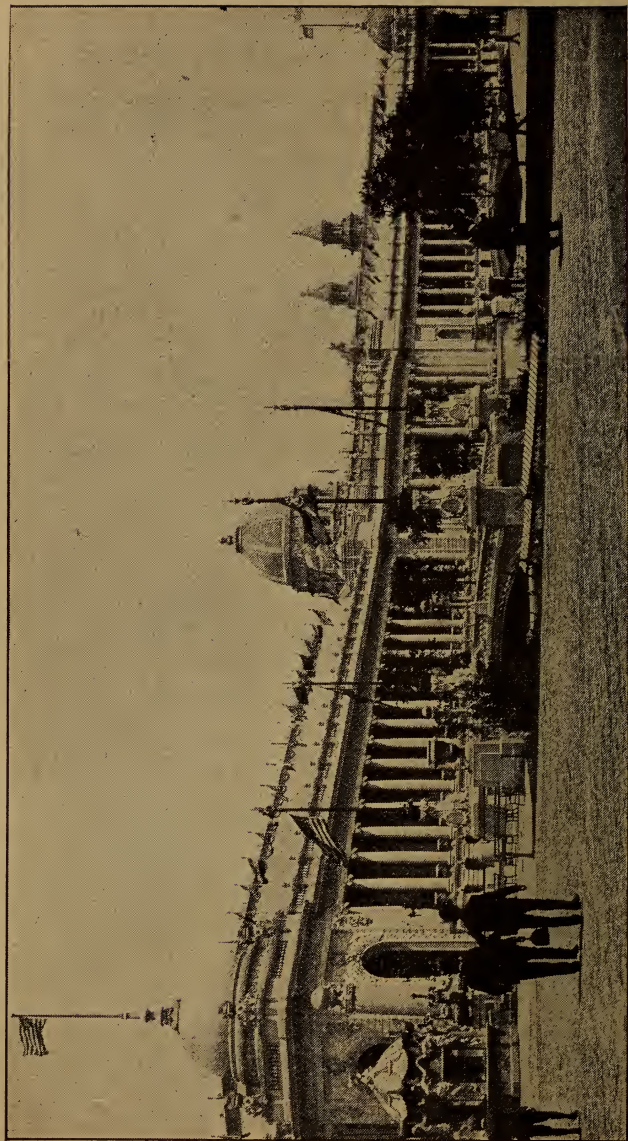
That portion of the main group of exhibit structures lying west of the central thoroughfare, including the Varied Industries, Transportation, Machinery and Electricity Buildings, with their many outside attractions, will offer an interesting tour for the visitor's third day. Following the guidance of the second day to the Plaza of St. Louis, the route first leads westward across the avenue, then south to the equestrian statue of *De Soto* by E. C. Potter of New York. This well modeled figure of the famous Spanish explorer marks the main eastern entrance of the

### VARIED INDUSTRIES BUILDING.

This structure is of nearly identical dimensions with its companion building, that of Manufactures, and covers about 14 acres. The architectural style is Spanish renaissance, the exterior showing an almost continuous line of colonnade. There are corner pavilions, monumental main entrances at the east and west fronts, with small turrets flanking the principal entrances and a portico in the center. It has a large square-shaped inner court and the swinging colonnade at the southern entrance is one of the leading architectural features of the Fair. Dimensions, 525 by 1200 feet. Architects, Van Brunt & Howe, of Kansas City. Cost, \$600,000.

STATUARY—*Victory*, by Evelyn B. Longman, surmounting dome. *Lions*, by F. W. Ruckstuhl, pedestal figures at ends of swinging colonnade. *Industry of Man* and *Industry of Woman*, by Antonin C. Skodick, on east front. *Industrial Pursuit*, by John Flanagan, on east and west fronts. *The Torchbearers* by Bruno L. Zimm, repeated figures ornamenting the swinging colonnade. Four figures, *The Ages of Industry*, by F. W. Ruckstuhl, on corners of building. Tympanums in rear of swinging colonnade, by Douglas Tilden. Tympanums, by Clement J. Barnhorn, over east entrance.

The principal exhibits in this building are: Stationery, clocks, watches, jewelry, productions in



VARIED INDUSTRIES BUILDING



marble, bronze, brushes, leather goods, toys, ornamental woods, carving, mosaics, decorations, office and household furniture, paper hanging, carpets, upholstery, porcelains, earthenware.

### Notable Exhibits.

**SECTIONS 87 TO 97—JAPAN**—Reproduction of a Japanese temple in gorgeous colors and exquisite decorations. Suite of rooms showing quaint and curious interior furnishings and decorations. Rich display of rugs, matting and draperies, handsomely carved cabinets and furniture, together with ornamental vases in bronze and pottery. Extensive collection of china-ware and curios. High Japanese temple of unique construction containing a remarkable exhibit of lacquered work, vases, silks and carved ivory bric-a-brac. Enormous elephant tusk, 7 feet long, exquisitely carved and mounted with filigree silver work. There is also a large showing of plaques, fans, screens and pictures of oriental design and coloring. (Very remarkable.)

**SECTIONS 78 TO 86—GREAT BRITAIN**—Collective exhibit of handsomely decorated china. Complete cotton mills in operation, illustrating the entire process of manufacture. English country home of typical architecture, with interior furnishings of a most magnificent character. Interesting display of fine furniture and interior furnishings. Walled enclosure with panels of life-size paintings of famous knights and ladies, containing a noteworthy exhibit of Irish laces and silks and satins of English manufacture. Unique model of a locomotive constructed of small glass tubes. Collective display of articles for head-dress and artists' materials. Notable showing of silverware and jeweled ornaments. Artistic collection of ornamental pottery. (Highly interesting.)

**SECTION 1**—Book-bindings and fire-proof cases for commercial uses.

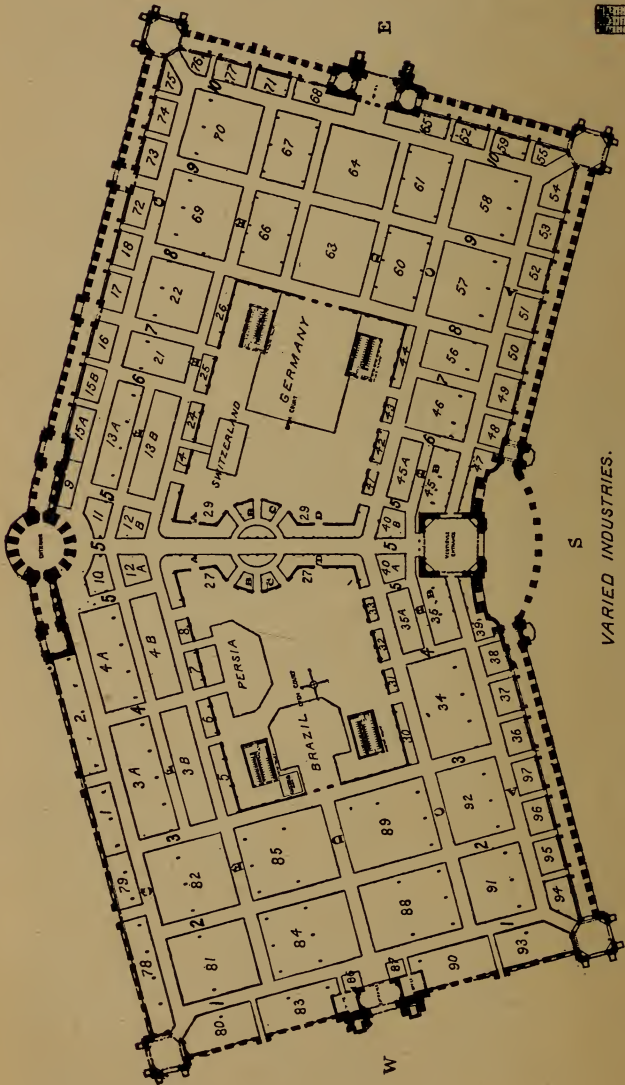
**SECTION 3A**—Ornamental booth built of brass rods and chains, containing an exhibit of brass furnishings.

**SECTION 4A**—Up-to-date bar and billiard room showing appropriate fittings and equipment.

**SECTION 7**—Beautiful booth illustrative of the artistic uses of vari-colored marble.

**SECTION 4B**—Exhibit of manufactured leather goods.

**SECTIONS 10, 11, 12A AND 13**—Extensive display of carpets and rugs of various textures and designs.



VARIED INDUSTRIES.

SECTION 13A—Interesting exhibit of brass beds, chandeliers, etc.

SECTION 15A—Woven wire spring manufactory in complete operation, showing process of manufacture.

SECTION 69—DENMARK—Large display of decorative pottery, statuettes and reliefs from antique and modern artists. Silver mounted porcelain and hammered silver in original designs.

SECTIONS 60 TO 75—GERMANY—Palace of "Kris Kringle," a veritable toy kingdom, containing examples of German manufacture. Room with arched ceiling of sea green and blue tiling in which is shown a most remarkable collection of porcelains, ceramics and decorative chinaware. Tapestry room exquisitely decorated. Apartment, showing *recherché* furnishings illustrative of a luxurious home. Music room with modern fittings. The "Throne Room," a large hall with decorations of blue and gold, and lighted by magnificent stained glass dome, under which is placed a bronze figure of the German eagle, flanked by several pieces of superb statuary. This wonderland is enhanced by a very important exhibit of fine art and silverware of endless variety. Display of architectural iron work and fine cutlery. Realistic models of famous German gardens and restaurants. (Of great importance.)

SECTIONS 54 AND 55—HOLLAND—Showing of decorative articles from the realm of Queen Wilhemina. Diamond-cutting exhibit. (Noteworthy.)

SECTION 53—Silk weaving machinery in operation, with samples of product.

SECTION 13B—Handsome pavilion containing display of playing cards.

SECTIONS 21 AND 22—Collective exhibit of fine furniture and house furnishings.

SECTIONS 25 AND 26—Spring couches and chairs of attractive designs.

SECTION 17—Colossal gilt barber's chair and tonsorial equipment of every description.

SECTION 18—Huge dome-shaped pavilion illustrating the usage of roofing material.

SECTION 69—HOLLAND—Very interesting exhibit of Dutch pottery, blue delft ware and tiling.

SECTION 57—HUNGARY—Porcelains, glassware, majolica ware and notable productions of gold and silversmith's handicraft.

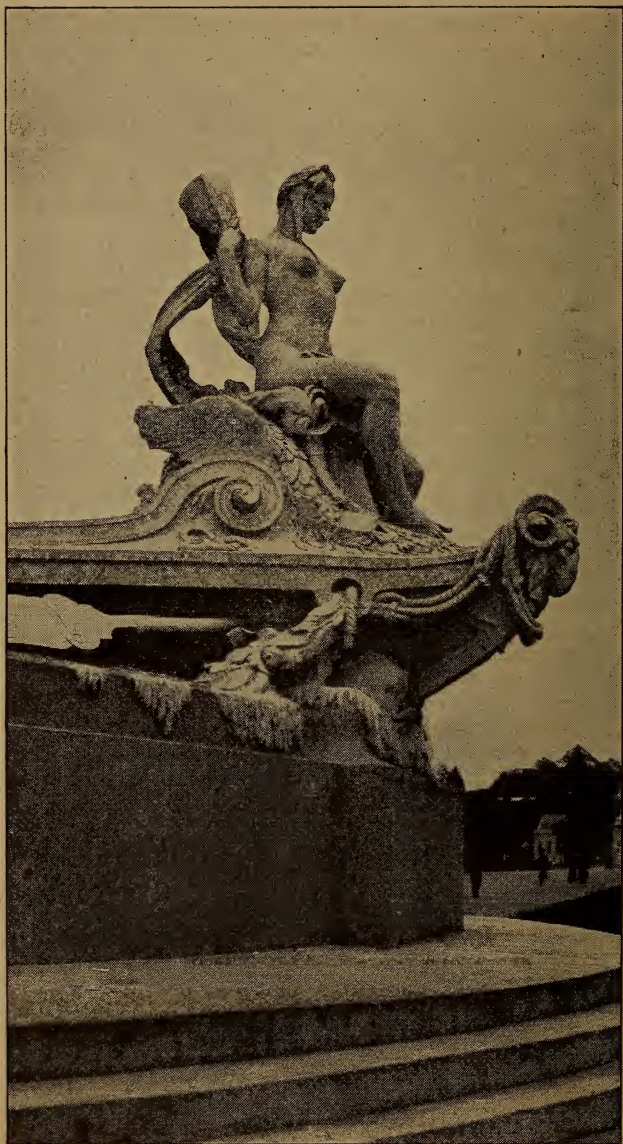


FIGURE AT BASE OF LOUISIANA PURCHASE EXPOSITION  
MONUMENT



SECTIONS 44, 49, 50 AND 56—ITALY—Interesting display of art ware, pottery and ceramics.

SECTION 46—Unique booth formed of giant fountain pens.

SECTION 47—The "Diamond Palace," a cleverly constructed booth of imitation diamonds.

SECTION 45A—Massive sculptured pavilion with high clock tower, containing a most elaborate display of jewelry and art ware.

SECTION 45B—Collective exhibit of fine art wares, hand-painted chinaware and Kookwood potteries. "Ecco Homo" decorated vase. Portrait of Wm. McKinley's mother. Miniature portraits on ivory and china. (Noteworthy.)

SECTION 42—Exhibit of the Mermod & Jaccard Jewelry Co. (Very important.)

SECTIONS 40A AND 40B—Magnificent dome-crowned pavilion, housing an extensive display of cutlery.

SECTION 35A—Silverware, goldware and art bronzes as shown by the Gorham Mfg. Co.

SECTION 35B—Hand-wrought copper and enamel goods, old stones and hand-carved jewelry, exhibited by the Art Crafts' Society of Buffalo.

SECTION 34—Showing of Austrian jewelry, ornamental glassware and leather goods. Display of turquoise stones from the Silver City (N. M.) mines. Collection of hall clocks in antique and modern styles.

SECTION 30—Artistic leather furniture of various shapes and styles.

SECTION 37—Display of carved wood work and cabinets.

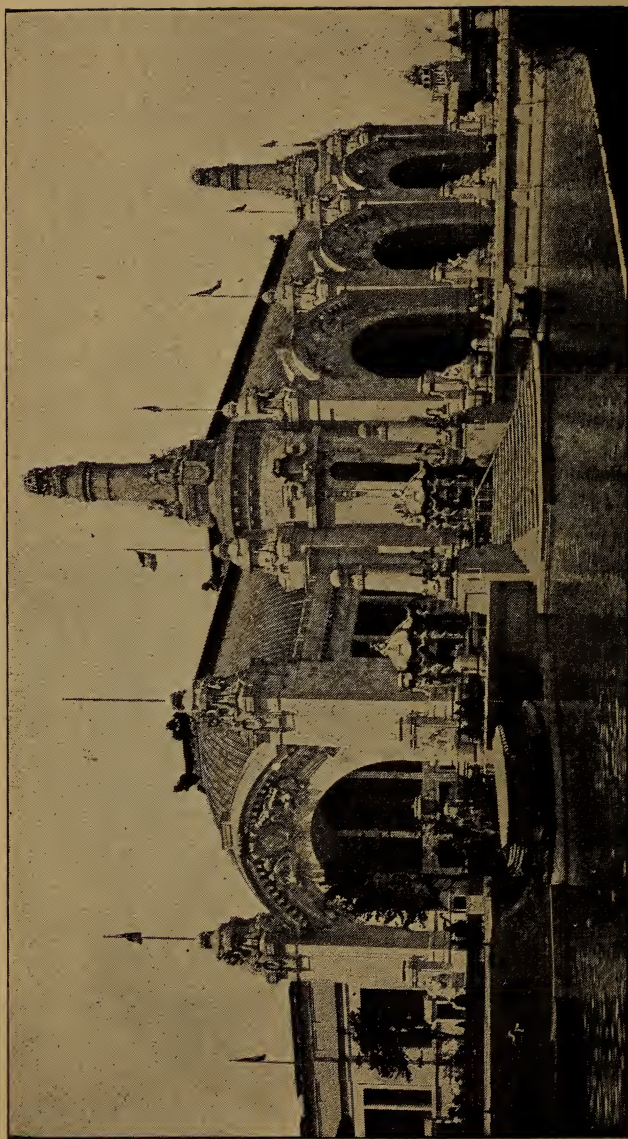
COURT (OPP. SECTIONS 85 AND 89)—BRAZIL—Collective display of jewelry, silverware and porcelains and leather goods. Exhibit of rough and polished diamonds.

COURT (OPP. SECTIONS 6 AND 7)—PERSIA—A most remarkable showing of carpets, rugs, brocades, velvets, jewelry, enamels and potteries.

COURT (OPP. SECTIONS 14 AND 24)—SWITZERLAND—Collective exhibit of the world-famed Swiss watches, wood carvings, embroideries and toys.

CENTER OF COURT—Display of German art metal and porcelain articles.

Exit from the Varied Industries Building is now made by the western facade which is highly decorated with mural paintings by Wimar H. Becker. Directly opposite and westward across the Plaza of St. Anthony appears the uniquely designed



TRANSPORTATION BUILDING

## TRANSPORTATION BUILDING.

The facades of this building show a pleasing adaptation of the French renaissance, its lines suggesting a great railway station. On the east and west fronts are three enormous arches which embrace over one-half of the entire façade. Each of these is 64 feet wide and 52 feet high. Through these archways fourteen permanent railway tracks are constructed, covering a distance of over four miles. The dimensions are 1,300 feet long by 525 feet wide, the area being considerably over 16 acres. It is the second in size of the exhibit structures. Architect, E. L. Masqueray of St. Louis. Cost, \$700,000.

**STATUARY**—*Transportation by Rail and Transportation by Water*, beautiful seated female figures by George J. Zolnay, flanking east and west entrances. *Shield-bearers*, by H. Wiehle, repeated over each of arches at east and west fronts. Other figures representative of *Transportation* are by F. H. Packer, Wm. Sievers and F. F. Harter.

In this building will be found every known means of conveyance, from the old-time stage coach and the first steam engine to the very latest contrivances in air-ships, automobiles, and motor cycles. Full trains of cars, consisting of palace, observation, dining, drawing-room, bridal, sleeping, day, and baggage cars, with the very fastest engines, will be on exhibition; also the very latest surface street cars. Models of the fastest steamships and river craft, in working order, together with every description of saddlery and harness, will be found here.

The absence of section numbers in this building will be noted at once. In lieu of location signs, visitors will follow the aisles, as mentioned, from east to west, returning via the next aisle.

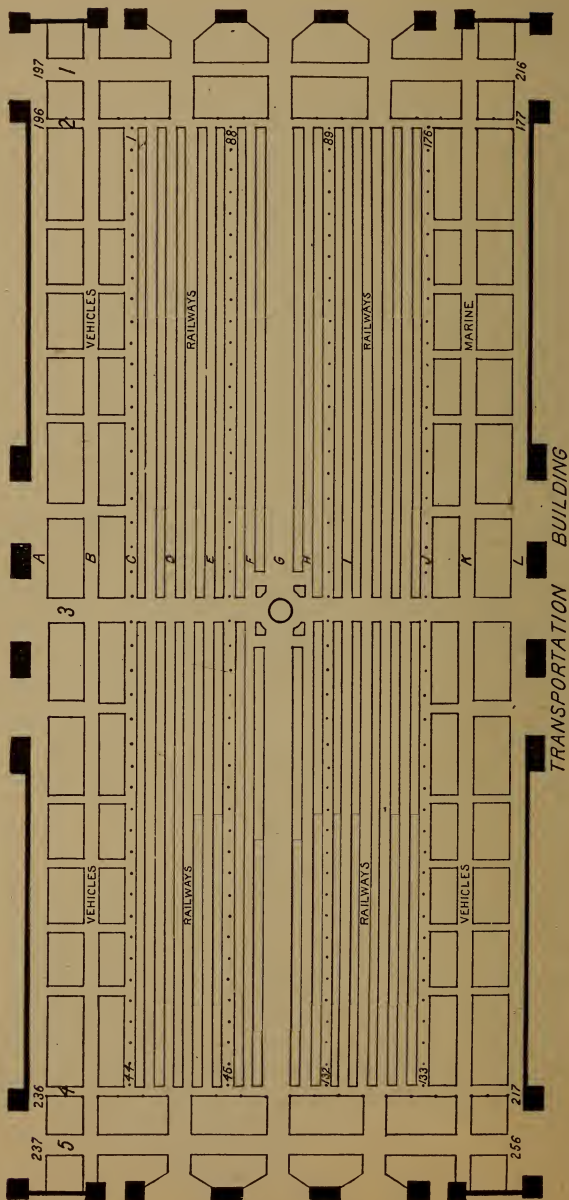
### Notable Exhibits.

**AISLES A AND B**—Collective exhibit of automobiles and electric vehicles.

**AISLES A AND B**—Large and interesting display of carriages, wagons and harness.

**AISLE A (north)**—Mexican pack train, field artillery and equipment, with life-size models showing officers and privates in brilliant uniform. (Interesting.)

**AISLE A (north)**—Native Mexican saddlery in active operation.





AISLE 5—Extensive display of harness and saddlery.

AISLE C (north side)—Collective exhibits of couplings, car wheels and equipment.

AISLE C—Interurban and metropolitan street cars of latest models. One of novel construction is finished with burnished copper.

AISLE C—Old electric car which has been in continuous service at Topeka, Kansas, since 1887. First cable grip ever operated on the Market street line in San Francisco.

AISLE C—Stage coach. "The Father of Interurban Trolley Cars," in which Horace Greely once rode.

AISLE C—B. & O. collection of old time locomotives. The "Pioneer," built in 1851 and used by the Central R. R. of Vermont. Old "camel back" engine of B. & O. R. R. The "Pioneer," built by Baldwin and operated on the Chicago & Northwestern R. R. in 1848. This exhibit is a most comprehensive and interesting one. Every visitor should inspect it thoroughly.

AISLE D—Large 10-wheel Rogers locomotive, the "Gov. Francis," with companion on next aisle south, the "Director General." They represent the highest and most modern type of locomotive construction.

AISLES 2 AND 3—Old style railroad and traction engines—relics of the past century.

AISLE E (north)—First engine owned by B. & O. railway, the "Thomas Jefferson."

AISLE E (north)—Exhibition of car heating and lighting apparatus.

AISLE E (north)—Modern freight cars, with sectional view of construction.

AISLE F (north)—Empire State Express, a magnificent and complete train operated on the N. Y. Central railway.

AISLE F (north)—Engines of one hundred years ago.

AISLE G (north)—Model train, built expressly for the Missouri Pacific railway, consisting of engine and five cars and the most elaborate train ever constructed.

AISLES G AND H—Pullman exhibit of ten modern railway coaches. Each car is finished in different kinds of wood and the total cost of the two trains was \$500,000.

AISLE F (north)—The "De Witt Clinton," an old time train with cars built after the fashion of stage coaches.

AISLES 3 AND 4—Types of modern locomotives. Giant freight engine, built for Santa Fe system.

AISLE F (north)—Modern locomotives for freight and passenger service.

AISLE H (north)—Large Union Pacific engine with attached oil tank.

AISLE H (north)—Modern camel-back engine used by the B. & O. railway.

AISLE H (north)—The "Shay" cog wheel engine, a recent invention. (Interesting.)

AISLE G (center)—"The Spirit of the Twentieth Century," a modern locomotive mounted on a huge revolving turntable which weighs forty-five tons. This mammoth engine is propelled by electricity at the rate of eighty miles per hour, and is easily the most important sight offered in the Transportation Building.

AISLE H (south)—The "Hanover" locomotive, a product of Germany and brought from the old country in parts. It is of unique construction, has attained a speed of eighty-five miles per hour, and is especially notable to American visitors.

AISLES I AND J—Magnificent steam yacht, valued at \$20,000. Naphtha, electric and steam launches.

AISLE F (north)—Construction equipment, dump cars and "donkey" engines.

AISLES I AND J—Brazilian exhibit of equine equipment. (Very interesting.)

AISLES I, J, K AND L—Remarkable and interesting exhibit of Germany. Model of dock and warehouses of the North German Lloyd steamship line at Hoboken, N. J. Sectional views, models and photographs of German steamship lines.

AISLES I, J, K AND L—Model of King Edward's private salon car, operated by the London & Northwestern railway. Old coach, the "Queen Adelaide Salon Car," built for the consort of William IV. and fashioned after the style of an omnibus. Models of British steamships and war vessels. Silver model of the famous Firth bridge, valued at 1,500 pounds sterling, and presented to the engineer of this bridge by Sir Benjamin Baker. (Noteworthy.)

AISLE I (north)—Compressed air plant in operation, with working brakes and switches.

AISLES I AND J—Actual sized section of the Pennsylvania railway's tunnel under the Hudson river at New York City.

AISLES I AND J—Locomotive running at full speed with

indicator showing number of miles it would travel in an hour or minute. Traveling crane with a lifting capacity of 40 tons.

AISLES J AND K—Working model of freight carrier and elevator, operated on the plan of a moving sidewalk.

AISLES J AND K—Interesting exhibit of transportation peculiar to Japan. Relief map of the island and its railway and steamship facilities.

AISLES K AND L—Full sized section of a Cunard liner, showing cabins, salons and apartments. Models of ocean liners, including the St. Louis, Celtic, Oceanic and others.

AISLE J (north)—Chariots used in Italy, B. C., and gayly decorated carts now used on Holy days.

AISLE J (north)—Transportation in the early days of Virginia. Primitive ox carts of rough timber used at one time in New Mexico.

AISLE J (north)—Primitive methods of transportation in all parts of the world. The "Palanquin" with historic accessories. Camels or "Ships of the Desert," pack mules, "Llamas" of South America with their respective trappings and equipments. (Very interesting.)

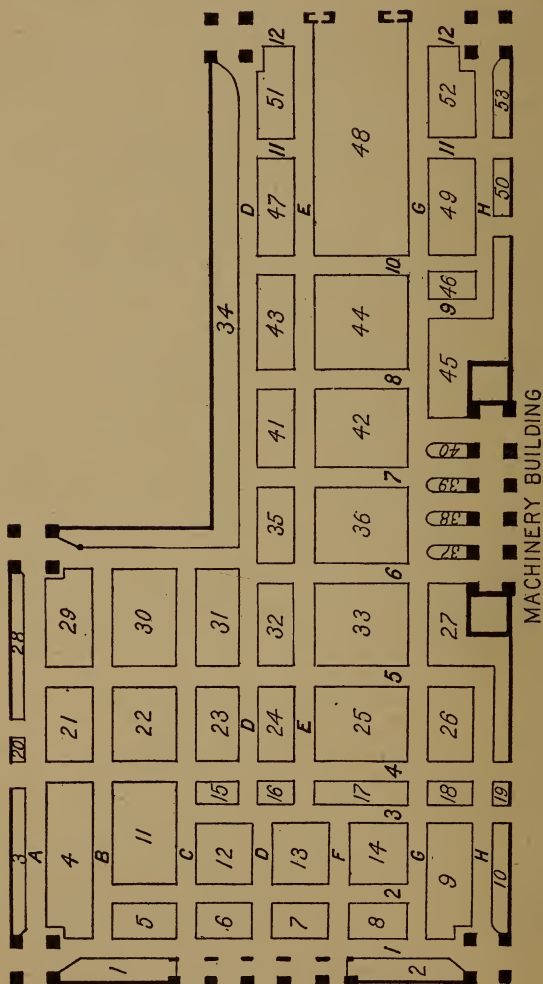
AISLE J—French exhibit of automobiles and various methods of transportation. This display is a very elaborate and interesting feature and should be given considerable time.

Completing our visit to this odd structure and its interesting contents, we will now pass out of its southern entrance, and crossing the flowered avenue, enter the vast and dignified

## MACHINERY BUILDING.

This is an admirably planned structure of the Spanish renaissance type, with numerous turrets and towers. Five of these towers are 185 feet high and those at the main entrance rise to a height of 285 feet. They are beautifully illuminated at night by thousands of electric bulbs and powerful search lights. In its construction there are 69 trusses weighing 10 tons each, 18 weighing 8 tons each, and 82 weighing 7 tons each. The dimensions are 525 by 1,000 feet, and it has an area of over 8 acres. Architects, Wideman, Walsh & Basselin, of St. Louis. Cost, \$500,000.

STATUARY—*Labor and Care*, by Fernando Miranda, a massive tympanum placed over each of the six en-





trances. *Shieldbearers*, eight groups by Adolph A. Weinman, placed over the east and north entrances. *Light*, by F. H. Frolich, flanking towers. *Atlas Bearing the Globe*, by Hinton R. Perry, at each of the main entrances.

The principal exhibits in this building are: Steam engines, motors, general machinery, machine tools, engines operated by heated air, gas, petroleum, alcohol, water pressure and horse-power machines, wind mills and wind motors, marine and deep water machinery, wood-working and machines for working in metal, steam and trip hammers, machines for stamping, rolling, bending, welding, drilling, and cutting, fire engines and apparatus, weighing and testing machines, arsenal tools, and machinery used in the manufacture of arms.

### Notable Exhibits.

SECTION 45—Dynamo furnishing a portion of the motive power for intramural railway.

SECTION 46—Electric generating plant (2,500 h. p.).

SECTION 49—Exhibit of German dynamos and generators.

SECTION 52—One thousand horse power steam engine connected with a 700 kilowatt generator. High speed steam engine of French manufacture making 330 revolutions per minute.

SECTION 53—Display of water tube boilers.

SECTION 48—Four 3,500 horse power Westinghouse dynamos creating the electricity for night illuminations. Note the reproduction of 40-foot fly wheel on east front of ornamental wall surrounding exhibit.

SECTIONS 47 AND 51—Steam and gas engines, steam turbines, etc.

SECTION 42—Tangential water wheel operated by a stream forced through pipes at the rate of 1,200 gallons per minute and under a pressure of 300 pounds to the square inch. (Noteworthy.) Four-valve railway engine. Corliss engine, 800 horse power.

SECTION 36—Largest steam engine on earth. It is of the reciprocating pattern, weighs 500 tons, with a fly wheel capable of 350 revolutions per minute and weighing 112 tons. It was built by the Allis-Chalmers Co. at a total cost of \$160,000. (Noteworthy.) Mammoth 5,000 horse power dynamo of Bullock make.

SECTION 33—Air compressing machine which compresses 1,320 feet of air per minute. Display of steam clock valves.

SECTIONS 26 AND 27—Collective displays of valves and lubricators.

SECTION 18—Machinery used in the manufacture of tools.

SECTIONS 10 AND 19—Brass and copper appliances for machinery.

SECTION 9—Extensive showing of machinery for boring, planing and cutting steel or iron.

SECTIONS 8 AND 14—Collection of lathes and iron working machinery.

SECTIONS 17 AND 25—Model tool-making shop, showing 5,000-pound steam hammer and 225-ton twenty-foot boring and turning mill.

SECTION 13—Watch-making machinery in complete operation.

SECTION 7—Automatic manufacturing machinery. Mechanics' tools of various kinds.

SECTION 12—Die-cutting and pipe-threading machines.

SECTION 6—Bending, curving and crimping machinery.

SECTION 1—Conveyors for handling coal and ores.

SECTION 4—Woodworking machinery in operation. (Very interesting.)

SECTION 3—Tools for woodworking and knives for machinery.

SECTION 20—Box nailing machinery in operation.

SECTION 28—Immense spirals composed of 200 sections of fire hose.

SECTION 29—Hoisting and carrying machinery; also appliances.

SECTION 34—Interesting display of pneumatic tools.

SECTION 22—Gravity conveyors for packages and small freight. Cooperage and woodworking machines.

SECTION 30—Sawmill plant and machinery in operation. Pneumatic machinery and stationary engines.

SECTION 34—Machinery employed in the manufacture of rubber.

SECTION 31—Pulley wheel of wood fifteen feet in diameter. Power transmission machinery.

SECTION 16—Fancy booth constructed of carbonated grinding wheels.

SECTION 24—Drop hammers, steel presses and special machinery.

SECTION 32—Forgings and steel chains of various sizes and styles. (Interesting.)

SECTION 35—Mechanical meters for water pipes and mains.

SECTIONS 34 AND 41—Gas manufacturing machinery and appliances.

SECTION 43—Miscellaneous machinery—gasoline and weighing machines.

It is now necessary to cross the west lagoon. Eastward, and over the "Bienville" bridge is the western entrance of

## ELECTRICITY BUILDING.

The architectural style is a bold treatment of the Corinthian order with columns that are carried well down toward the ground to give height to the façades which surround the building. There are four imposing entrances on each side and immense sculpture-crowned towers at each corner. The center of the building is given over to a large open court made attractive by an artistic colonnade and cooled by fountains and a refreshing circulation of air. It has an extreme width of 700 feet and a depth of 600 feet, covering about 9 acres. Architects, Walker & Kimball, of Omaha. Cost, \$400,000.

STATUARY—*Light Overcoming Darkness*, heroic groups by Bela L. Pratt, repeated on each of the six towers. *Light, Heat, Speed and Power*, by August Lukeman, located on roof line. The *Evolution of Electricity*, four realistic groups, by Charles Grafty, over main eastern entrance.

The principal exhibits in this building are: Machines for generating and using electricity, motor generators, appliances and methods for the distribution of electric energy, conduits, cables, wire, switches, insulating materials, circuit breakers, electric lighting, complete installation, telegraphy and telephony, scientific apparatus, X-ray apparatus, electricity as applied to surgery and dentistry, railways, mines, sign mechanism, heating, cooking, and welding.

### Notable Exhibits.

SECTION 17—BELL TELEPHONE CO.—Historical exhibit, showing progress of the telephone. Model telephone exchange serving the entire Exposition grounds.



ELECTRICITY BUILDING



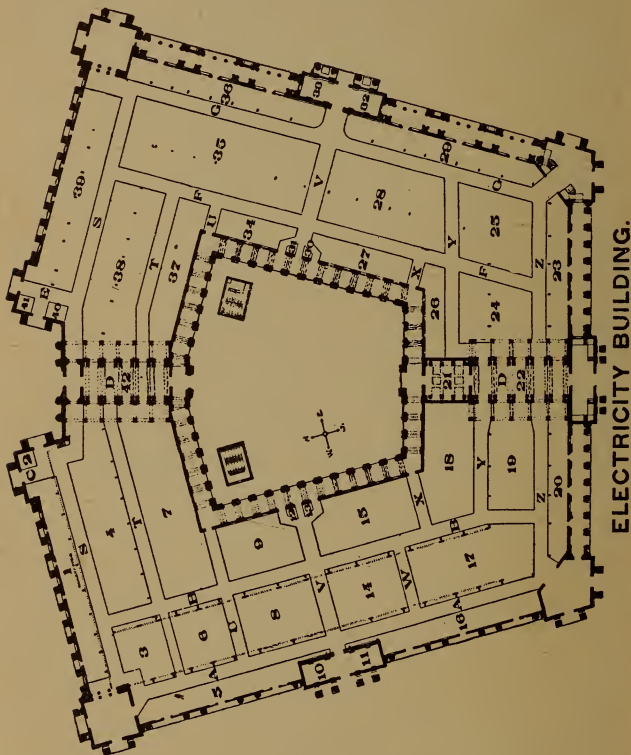
- SECTION 19—WIRELESS TELEGRAPHY—Interesting display by the American De Forest Co.
- SECTION 24—KELLOGG SWITCHBOARD CO.—Large exhibit of electrical contrivances and supplies.
- SECTION 23—WIRELESS TELEPHONE SYSTEM—Novel and very interesting.
- SECTION 25—LUX HOLOPHANE PAVILION—Containing a most extraordinary display of electric light fixtures, reflectors and globes.
- SECTION 28—GENERAL ELECTRIC CO.—Facsimile of the most powerful dynamo in the world (16,000 h.p.). Electric heating and cooking apparatus.
- SECTION 27—EDISON EXHIBIT—Consisting of a large collection of electrical inventions.
- SECTION 27—EDISON STORAGE BATTERY CO.—Remarkable showing of storage batteries.
- SECTION 25—INDEPENDENT TELEPHONE CO.—Illustrating the evolution of the telephone.
- SECTION 36—INDIANA NOVELTY CO.—Electric light door plates.
- SECTION 23—HUTCHISON ACOUSTIC CO.—Instruments for the deaf. The acousticon and massacon.
- SECTION 36—X-RAY EXHIBIT—Interesting demonstrations by the Swett & Lewis Co.
- SECTION 1—TELEGRAPH PRINTING NEWS CO.—Electric printing telegraph system and apparatus.
- SECTION 14—LIONEL MFG. CO.—Electric toys and novelties. Will interest the children.
- SECTION 10—ELECTRO-PLATING MACHINERY.—A novel exhibit worth seeing.
- SECTION 36—ELECTRIC CALCULATOR CO.—Calculating machines operated by electricity.
- SECTIONS 4 AND 7—WESTINGHOUSE ELECTRIC CO.—Operative electric car equipment, dynamos of various sizes and power, and electric railway testing track.
- SECTION 28—LIDGERWOOD MFG. CO.—Giant hoists operated by electricity.
- SECTION 6—NATIONAL ELECTRIC CO.—Huge dynamo (400 k. w.) and large display of electric machinery. Electrical equipment of the U. S. cruiser "Virginia."
- SECTION 3—STANDARD UNDERGROUND CABLE CO.—Model conduit and cable exhibit.
- SECTION 14—Colossal traveling crane (60,000-pound hoist) operated by electricity.
- SECTION 15—BULLOCK MFG. CO.—Large display of dynamos and electric machinery.

## SECTION 18—U. S. INCANDESCENT LAMP CO.—

\*Complete working exhibit illustrating the manufacture of the incandescent lamp.

## SECTION 14—DENVER ENGINEERING WORKS.—

Rock drill operated by electricity.



SECTION 93—BAUMGART EXHIBIT—Collection of automatic figures controlled by electricity.

SECTION 20—Large electrically lighted map of the United States.

SECTION 16—JAPAN—Relief map of the Lake Bisra canal and electric plant at Tokio. Dynamos, telephones and electric apparatus of Japanese manufacture.

SECTION 7—GREAT BRITAIN—Model of motor car propelled by electricity at a speed of over 100 miles per hour. Glow lamps used for lighting up gun sights in British navy at night. Large display electric scientific instruments.

SECTION 35—GERMANY—Model electro-chemical laboratory. Old alchemists' laboratory (very interesting). Display of electric scientific instruments.

SECTION 23—ELECTRIC STORAGE BATTERY CO.—Model central station.

SECTION 16—COLONIAL SIGN CO.—Electric signs and sign mechanism.

CENTRAL COURT—WIRELESS RAILWAY CO.—Electric railway with surface contact.

SECTION 20—CLARK & CO.—Dynamos, motors and machine tools driven by electricity.

SECTION 3—BURNHAM, WILLIAMS & CO.—Electric locomotives and motor trucks.

SECTION 19—ATLANTA UTILITY WORKS.—Magnetic separators in operation.

SECTIONS 37 TO 41, 81 AND 84—FRANCE—Remarkable collection of electric contrivances and machinery. Map showing the electrical improvements of Madagascar. The "Lamps Soliel" (sun lamp) and a magnificent showing of electric scientific instruments.

SECTION 33—STANDARD PURIFYING CO.—The purification of water by electricity.

SECTION 16—GOULD COUPLER CO.—Equipment for electrically lighting railroad cars.

SECTION 25—PURDUE UNIVERSITY LABORATORY—Apparatus for electrical testing.

SECTION 18—ITALY—Wireless telegraph station under the direct supervision of Signor Marconi.

Bidding farewell to the wonders of electricity, egress is made by the south central entrance. Turning to the left, we will move eastward to the southeast corner, thence north along the front of the building, passing a statue of *Joseph Henry* by John Flanagan of New York. Still keeping to the left, our course now turns westward to the statue of *Benjamin Franklin* by John Boyle of New York. The swinging colonnade or southern façade of Varied Industries Building, seen from across the lagoon, will now attract your notice. It is surmounted by ten sculptured figures entitled *The Torchbearers* by Bruno L. Zimm.

Crossing "Davy Crockett" Bridge in a northerly direction, notice beneath the shelter of this handsome

entrance a realistic statue of *John Gobelin* by E. C. Potter, of New York. From this point the visitor will proceed eastward and then north, to the left, arriving within a few minutes at the main entrance.



WASHINGTON STATE BUILDING



## FOURTH DAY.

### United States Government Building; State Buildings; Mining Gulch; Exhibits and Surroundings.

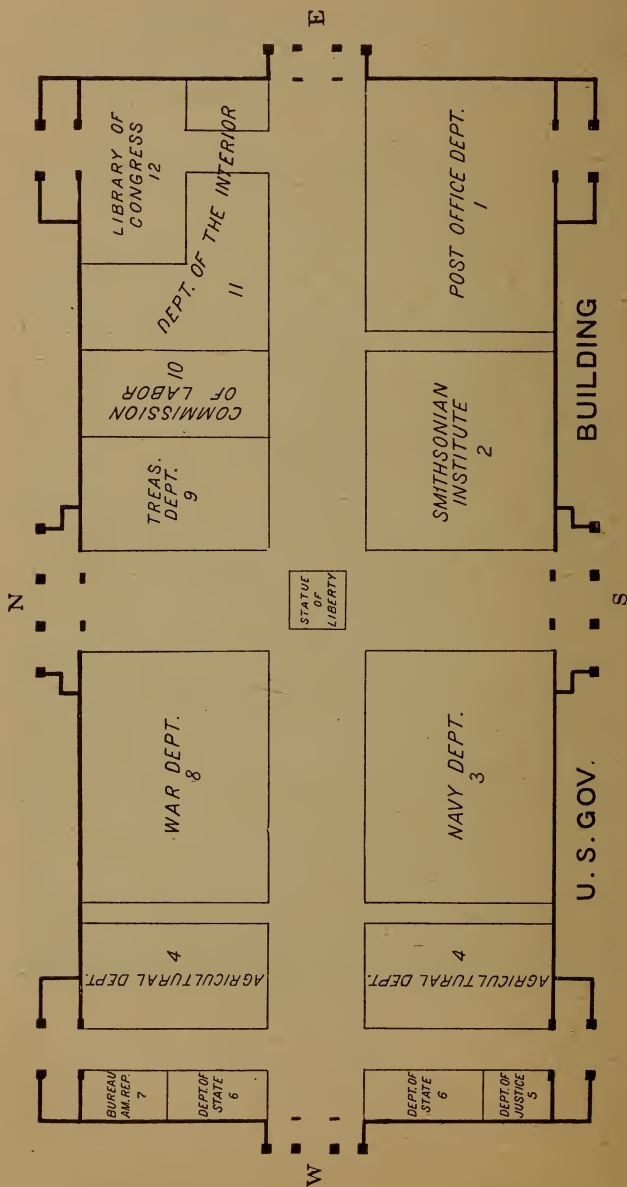
Interesting as have been the scenes of previous days, the visitor turns in sentimental anticipation, on this his fourth day at the Fair, to the buildings and immense display of our own United States and to the handsome structures that adorn the Plateau of States. Characteristic and historic buildings have been erected by almost every state and territory in the Union, and serve, not only as rallying-places and rendezvous for sons and daughters, but also as exhibit halls for their historical curiosities and a partial display of native resources.

Olive street electric cars should again be utilized as a means of reaching the main entrance at Lindell avenue. That the beauties of Forest Park may be seen and appreciated, a short walk along the eastern boundary of the Exposition grounds to Government Hill is suggested as being both exhilarating and interesting. Admittance at this point is obtained through the entrance directly opposite the

### U. S. GOVERNMENT BUILDING.

This handsome structure is the largest ever erected by the Government at an exposition, being twice the length of the great Treasury Building at Washington. It is rectangular in form with projecting pavilions and colonnades. In design it is a combination of the Ionic and renaissance, with classic pediments and a flat dome. The outside dimensions are 250 by 750 feet, covering an area of about six acres. Access from the west is obtained by means of a great flight of steps or terrace 100 feet wide. Architect, James Knox Taylor, of Washington, D. C. Cost \$450,000.

**STATUARY—*Liberty Victorious***—This superb quadriga, the crowning feature of the building, is located at the pinnacle of the great dome. The figure, heroic, of "Liberty," stands with uplifted hands in a triumphal chariot drawn by huge horses led by two gladiators representing the "national strength" and leading in triumph "Liberty." ***Liberty Triumphant***—This group repeated on each side of the colossal tympanum



which surmounts the main western entrance, shows a seated figure of "Liberty" holding in her hand a flaming torch of enlightenment. The American eagle is at her feet and there are also three small figures holding in their hands laurel emblems of "Liberty's" victorious national youth. *Youth and Advancement of the Nation*—These groups are placed at the front of the building and are representative of the strength and vigor of America. All of the statuary on and around the Government Building was designed and executed by James F. Early of the Treasury Department, at Washington, D. C.

### Notable Exhibits.

#### POSTOFFICE DEPARTMENT.

- Railway postal car in complete working order, showing the methods employed in handling the mails on the railroads throughout the United States.
- Old-fashioned stage coach that at one time carried the mails through a part of the Louisiana territory and afforded transportation to Generals Sherman and Sheridan.
- Account book used by Benjamin Franklin, the first postmaster general.
- Interesting collection of rare and priceless postage stamps.
- Mail sledge used in Alaska, to which is hitched a realistic team of stuffed Esquimaux dogs.
- Completely equipped rural delivery wagons.

#### SMITHSONIAN INSTITUTE.

- Exhibit of the National Museum showing the skeletons of extinct monsters and a most remarkable display of stuffed animals, birds and reptiles.
- Stuffed specimen of the prehistoric Dinosaur.
- Aboriginal architecture and plastic reproductions of old South American temples, including the Temple of the Sun. Pyramid of Xochicales, and an old Governor's house.
- Collection of meteorites, petrified woods and minerals, the latter being of special interest.
- Indian collection, consisting of native pipes, ceramics, musical instruments, pottery and fabrics.
- Liliputian museum, containing articles of great interest to the children.

## NAVY DEPARTMENT.

Exact sized model of an American battleship on which hourly exhibitions are given by its complement of men.

Models of United States cruisers, battleships, gunboats and torpedo destroyers.

Biograph pictures illustrating the duties and everyday life of officers and sailors.

Architectural model of the naval academy at Annapolis, Md., now being erected at a cost of \$10,000,000.

Huge chart showing the movements of United States war vessels from day to day.

## AGRICULTURAL DEPARTMENT.

Exhibit of the agricultural colleges and experiment stations in the United States, Alaska, Hawaii and Porto Rico.

Etymological exhibit of still and live insects and the plants upon which they subsist.

Tobacco plants as they grow in this and foreign countries.

Transparencies illustrative of the forest conditions that prevail in America.

Practical inspection of meats as exhibited by the Bureau of Animal Industry.

## DEPARTMENT OF JUSTICE.

Portraits of the Chief Justices from the time of John Jay to that of the present incumbent, Melville B. Fuller.

Autograph papers and pardons bearing the signatures of Presidents Jackson, Lincoln and Grant.

Interesting and valuable collection of old law books.

## DEPARTMENT OF STATE.

Historical document transferring the Louisiana territory from France to the United States, with portraits of the celebrated men who participated in the transaction.

Washington's letters to Congress and the sword he carried throughout the Revolutionary war.

Eye-glasses presented to Washington by General Lafayette, and shown, together with numerous other relics of these famous characters, in a separate case.

## BUREAU OF AMERICAN REPUBLICS.

The Columbus memorial library is a prominent feature of the display. Another exhibit of particular in-



terest at present is that in relation to the construction of the Panama canal. The exhibit contains a large relief map of this great work. A relief map of the proposed intercontinental railway, uniting North and South America, also is shown.

Sample products of all the countries included in the bureau are exhibited and the display is further embellished by historical matter relating to Columbus and the discovery of America. Hundreds of photographic views showing the progress of development in Latin America, with portraits of its leading men, form a large part of the display.

### WAR DEPARTMENT.

Collection of weapons from the old arsenal at Springfield, Mass.

Cartridge-making machinery in full operation.

Section of 16-inch rifle, showing mode of interior workmanship.

Display of rapid-firing guns and their equipment.

Group of life-sized wax figures of U. S. Army officers and privates, illustrating the various styles of uniform.

Hospital wagons and ambulances employed by the hospital corps of the army.

Realistic group of stuffed and mounted army horses and mules, arrayed in full equipment.

Display of small arms, swords, revolvers, rifles and bayonets.

Models of lever construction and ruff-raffing, illustrating the methods of building the great levees.

### TREASURY DEPARTMENT.

Old bonds issued in 1804, at the time of the Louisiana Purchase.

Complete working exhibit of machinery used in the coining of money.

Interesting collection of coins issued from time to time by the U. S. Government.

Exhibit of national bank-notes of all denominations and various dates.

Original warrant drawn on the treasury for the purchase of the Louisiana territory.

### COMMISSION OF LABOR.

Statistical charts, maps and bound volumes of interest to the laboring classes.

Colossal revolving lenses and appliances used in the government lighthouses.

#### INTERIOR DEPARTMENT.

Very interesting display of the early models of invention, made by the patent office.

Model of the first harvesting machine made in the year 150 B. C.

The first sewing machine ever constructed.

Abraham Lincoln's device for lifting steamboats off shoals and sand bars.

Model of the earliest steam engine built in Egypt, 150 B. C.

#### LIBRARY OF CONGRESS.

Large model of the magnificent building occupied by the Library of Congress at Washington.

Interesting collection of rare volumes and photographs.

#### U. S. GUNS.

This interesting display consists of seven big guns, such as are used on the government's seaboard fortifications. On the hill above the government building are placed two pieces. One a 12-inch breech loading rifle on disappearing carriage, the other a 6-inch rifle, both guns being trained upon the T. P. A. pavilion. On the lower plateau are installed a 7-inch howitzer on a wooden platform, with breastworks in front; 7-inch mortar on wooden platform and a 12-inch mortar on concrete foundation. This latter gun fires a projectile to a height of four miles in the air and drops it within a range of from one to eight miles. A 15-pounder rapid-fire barbette and a 6-inch barbette gun complete the artillery equipment. The 12-inch rifle weighs 212 tons, the largest single piece of the gun weighing sixty tons. The 6-inch rifle weighs seventy-five tons. Close to the guns will be noticed the machinery by which the officers communicate with the men behind the guns, these instruments including the telephone, the telautograph, the azimuth and the range finders.

Passing out of the Government Building by its south center entrance, and proceeding southward up the monumental stairway, the visitor will pass between heroic statues of *Napoleon* and *Jefferson* which occupy pedestals on the line of the balustrades. The figure of *Jefferson*, to the right, was modeled by James E.

Fraser, of New York; that of *Napoleon*, to the left, by John Gelert, of New York. Rising in majestic grandeur at the terminal of Commonwealth avenue will be noticed the state building of

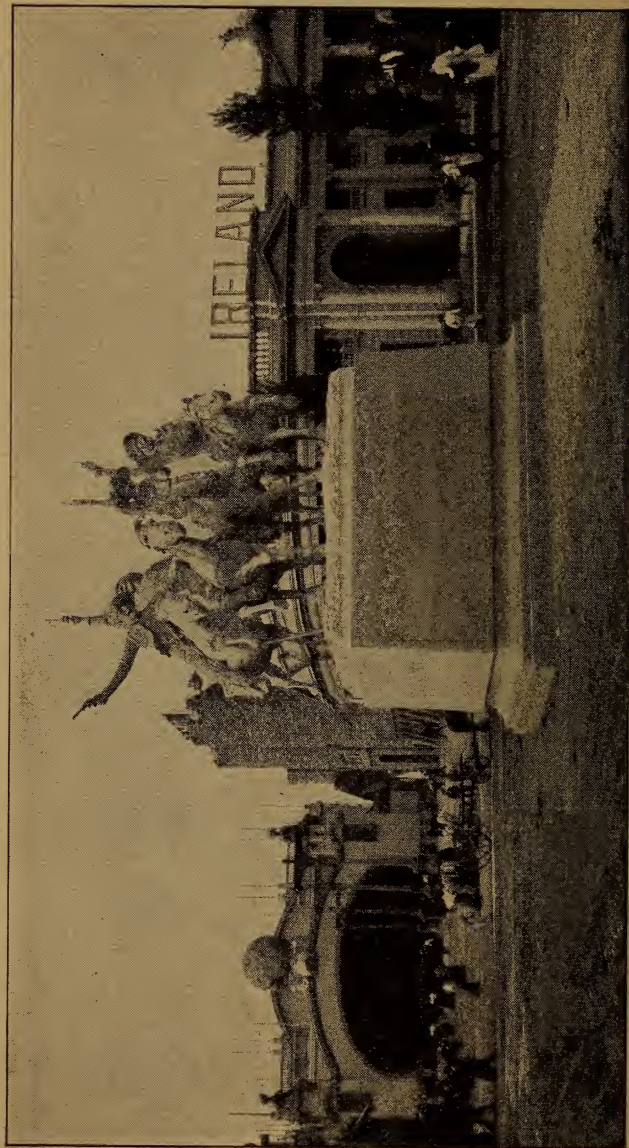
## MISSOURI.

"Roman architecture with an American feeling" expresses the architect's idea of this magnificent structure. The dimensions are 160 by 312 feet. The building is completely surrounded on two floors by balconies and porches, which afford a promenade and a view of the Exposition grounds from all sides. Another promenade, 15 feet wide, surrounds the dome at its base, 130 feet above the ground level. The lofty gilded dome, 180 feet high, is crowned by Miss Carrie Wood's sculptured creation, entitled, *The Spirit of Missouri*, a female figure in flowing draperies, bearing in her upraised hand a laurel wreath. Noteworthy features of the building are architectural recesses which flank the main structure to the east and west and are used as exhibition halls for showing the general resources of Missouri. In front of each recess are massive groups of statuary—that to the east representing *Agriculture*, by Richard Bock, of Chicago, and that to the west *Mining*, by John Mulligan, also of Chicago. The "Bears," which hold a place on Missouri's seal and are located on either side of the landings, were designed by Edward Kemys, the famous animal sculptor of Washington, D. C. Two figures, *Love* and *Strength*, are placed to right and left of the main entrance. The Hall of State is reached through the main rotunda and has a seating capacity of nearly 1,000 persons; it is handsomely decorated and used for receptions, lectures and as an assembly room. Every convenience is offered to the visitor, including post office, check room, register desk, information bureau, and lavatories. Cost, \$200,000. Architect, Isaac S. Taylor, of St. Louis.

Westward across the boulevard is the state building of

## LOUISIANA.

An exact reproduction of the famous Cabildo, erected in 1795 and still standing at New Orleans, in which the formal transfer of the Louisiana Territory was made in 1803, has appropriately been chosen by this state. The furnishings throughout are of the style



STATUE, "COW BOYS OFF THE TRAIL"



and period of the eighteenth century. In the Supreme Court room, where the transfers were signed, is exhibited a *fac simile* of the treaty between France and the United States, bearing the signatures of Livingston, Monroe and Marbois. There are also portraits of the signers together with those of Jefferson, Napoleon, Salcedo, Laussat, Wilkinson and Claiborne. Placed in the court yard is an original stone filter with drinking monkeys, and in one of the cells of the prison are the identical stocks used by the Spaniards in punishing their criminals. The lower room serves as a reception and reading room, while toilet rooms for the ladies are found on the second floor. Architect, Wm. A. Freret, of New Orleans.

South, and adjoining Louisiana's building, is that of

### WISCONSIN.

Built in the English style of domestic architecture, this structure is two stories high with wide verandas on each side. Exquisitely appointed and handsomely furnished reception rooms are open for the entertainment of guests. Architects, Ferry & Claes, of Milwaukee.

Next, across the roadway, is noticed the magnificent structure representing

### OHIO.

Having in mind the commemoration of the Louisiana Purchase the architect of this handsome club house has most appropriately employed the French renaissance type of architecture. A series of terraces lead up to the main entrance, where by passing between six large columns, 30 feet high, the visitor enters the rotunda which is two stories high and finished with a domed ceiling. There are apartments for the ladies, smoking rooms, hospital room, check rooms, and at the extreme end of the corridor is the room of state, where social functions are held. Quarters for the Governor and members of the commission are located on the second floor. Architect, Frank L. Packard, of Columbus.

Farther south is the home of

### MASSACHUSETTS.

This building is a composition of old colonial styles with many features of historic interest. The facade is a partial reproduction of the State Capitol, and two

of its interior rooms are copies of the old Massachusetts Senate Chamber and House of Representatives. The porches at either end are similar to those of the old Longfellow house at Cambridge. The rooms are furnished with old heirlooms dear to colonial memories, and in the historical room on the second floor are shown cherished relics and mementoes of early Massachusetts history. Architect, C. Howard Waller, of Boston.

Opposite is the handsome state building of

## NEW YORK.

For this building was selected an imposing colonial style of marked dignity and simplicity, planned in sympathy with Jefferson's designs as seen in the University of Virginia and other works of which he was the architect. Flanking the low dome are four sculptured *quadriga*, by Philip Martiny, typifying the *March of Progress*. The Grand Hall, 60 by 60 feet, is arched and domed in a Roman manner with galleries around the second story. In this hall are placed four large paintings which symbolize the four original owners, the Indians, Spanish, French, and Americans, together with pictures emblematic of the four original states included in the Louisiana Purchase and their products and manufactures. A large fountain in the form of a river god controlling the sea, typifying the Mississippi River, is placed in the eastern facade. Native shrubs and flowers ornament the grounds which have been made peculiarly interesting. Appointments and conveniences are generous and every courtesy is extended to visitors. Architect, Clarence Luce, of New York City.

South, and across Constitution avenue, is the state pavilion of

## KANSAS.

Guests are here welcomed to a pretty pavilion of domestic style, two stories high, with three general entrances leading to a large central hall. On the second floor are commodious reception rooms which are also used for state historical exhibits. A commanding view of two avenues is obtainable from the inviting porches at the northernmost entrance. Architect, W. W. Rose, of Kansas City, Kansas.

East, just over the Plaza of States, notice the clubhouse of

## MINNESOTA.

An imposing structure of the Byzantine style, two stories high and 90 by 110 feet in area represents this state. A terraced garden surrounds three sides of the building, upon which fronts the main reception room. The furniture, fixtures and ornamentation were furnished by different arts and crafts and art societies of the state. Architects, Reed & Stem, of St. Paul.

Next, and facing the plaza, appears the state building of

## IOWA.

Of Corinthian design, this building is a combination of the old capitol at Iowa City and of the new one at Des Moines. It is two stories high with large central dome and semicircular colonnade porches at each end. Six big Corinthian columns supporting a classic pediment form the main entrance, and the rotunda, 100 feet high, is surrounded on the second floor by an observation gallery. Every convenience will be found here and a cool promenade is offered on both the first and second story levels. Architects, Proudfoot & Bird, of Des Moines.

South, and adjoining Iowa's structure, is that of

## MISSISSIPPI.

This quaint structure is a copy of "Beauvoir," the plantation house in which Jefferson Davis spent the last days of his life, and where he wrote "The Rise and Fall of the Southern Confederacy." Ample porches, cool and well shaded, offer to Southern guests an admirable retreat where reminiscences of their famous leader may be repeated again and again. Architect, John F. Barnes, of Jackson.

Across the avenue, attention is called to the pavilion of

## ARIZONA.

The prominent feature of this pavilion is an arcade of four arches and shaped like a horse shoe. Native ores and minerals are set in the mouldings and the columns are constructed of onyx. Architect, W. R. Norton, of Phœnix.

At the turn of the boulevard is located the structure which represents the

## INDIAN TERRITORY.

This is a two-story building of Doric architectural treatment with flat dome and a main entrance formed by four beautiful columns. On the second floor, above the lobby, is a large assembly hall with stage and foyer, while the exhibit rooms and those used for exposition conveniences are located on the ground floor, just off the lobby. Architects, Sudhoelter & Rue, of Muskogee.

Around the turn is the building erected by

## UTAH.

A well modeled structure of colonial design, with spacious entrances and shady surroundings is Utah's club house. Architect, S. T. Whittaker, of Salt Lake. Southwest is the

## INSIDE INN.

Accommodations for 6,000 guests are offered here, the rates varying from \$1.50 to \$2.50 per day, including the admission charge of 50 cents. Rooms with bath may be secured at from \$3.50 to \$5.50 per day, according to location and size. Breakfast and luncheons are 50 cents and evening dinners will be served for 75 cents. Meals are also prepared *a la carte* at moderate prices.

North of Utah's building is that of

## NEW JERSEY.

Ford's old tavern at Morristown, which at one time during the Revolution was Gen. Washington's headquarters, has served as a model for this pavilion. The style is colonial, with broad verandas and quaint windows. In the main hall is an old fashioned fireplace and many interesting relics of historic value. Antique furniture and wall papers of colonial patterns adorn the several apartments, and the bed chamber occupied by Washington is faithfully reproduced on the second floor. Architect, Charles A. Gifford, of New York.

At the intersection of Colonial avenue, and west, will be noticed the state building of

## INDIANA.

An up-to-date club pavilion of the French renaissance type with a portico entrance highly ornamented



and supported by large columns has been chosen by this state. Over the grand staircase rises a dome of stained glass, forming a part of the roof. Immense porches at either end and the lounging hall, 25 by 52 feet, offer hospitable resting places to the weary visitor. The reception room decorated with historical relics, is located on the second floor, together with the offices and quarters of the commission and officials. Architect, Marshall S. Muhurin, of Fort Wayne.

Opposite, and north, is the structure representing

## ARKANSAS.

A unique cross-shaped cottage has been fashioned after the style of Southern colonial homes, 150 by 150 feet in area and two stories high, with broad sweeping verandas on all sides. The fireplace is tiled with native marble and over the mantelpiece of Eureka Springs onyx, is a clock, the case of which is constructed of irregular Hot Springs crystals. Photographs of typical Arkansas scenes in carved wood frames adorn the walls. Reception, smoking and reading rooms offer every convenience to visitors. Architect, F. W. Gibbs, of Little Rock.

Adjoining Arkansas on the west is the building erected by

## CONNECTICUT.

The home of a Connecticut gentleman of the nineteenth century with circular walks and flower gardens in front is here represented. Woodwork from the old Slater house at Norwich has been used on the entrance doorway and in the large parlor. A large veranda in colonial style is reached from a staircase landing and will prove a most attractive resting place. Its two stories contain parlor, library, dining room and bed rooms for members of the state commission. Architect, Edward Hapgood, of Hartford.

South, and across the avenue, is the home of

## RHODE ISLAND.

This building is colonial in design with large piazzas and a commodious roof garden. The main staircase is finished in mahogany with old ivory trimmings, and the mantels are copies of some old colonial specimens. There are the usual conveniences for guests



PENNSYLVANIA STATE BUILDING

and a large state room on the second floor. Architects, Thornton & Thornton, of Providence.

Opposite Rhode Island's building is that of

## PENNSYLVANIA.

Classical in design, with spacious colonnade porches at each end and surmounted by a large square dome, the Keystone state's building is one of the most attractive on the Plateau. Statues of William Penn stand at the front and rear entrances, and occupying a place of honor in the large rotunda is the famous Liberty Bell. Reception rooms are located on the first floor and a large auditorium and art gallery will be found on the second story. Architect, Philip H. Johnson, of Philadelphia.

Across the avenue will be seen the state building of

## NEVADA.

This is a well appointed two story pavilion of the colonial type, with large porches and modern conveniences. Architect, J. C. Broderick, of St. Louis.

Proceeding westward to the avenue's northern turn, the next state building represents

## MAINE.

A typical hunting lodge has here been constructed entirely of logs brought from the state's immense pineries, with chimneys built of native rocks. The interior walls are profusely hung with photographs and water colors of the picturesque bits of forest and shore peculiar to the state. Architect, John Calvin, of Portland.

Occupying the ravine to the left hand is the

## MINING GULCH.

Every feature of this Gulch should be seen as it is the greatest and most complete outdoor mining exhibit ever made. To those unfamiliar with the subject, the displays, both above and below ground, will prove highly interesting. Among the notable exhibits are: New Mexico's turquoise mine; Idaho opal mine; Pennsylvania oil wells; Black Hills reduction works and stamp mill; Coal mine in operation; Old Mexican methods of mining; Ancient methods of smelting copper as produced by Mexican Indians in 1500; Missouri zinc and lead mines.

At the intersection of Constitution avenue, near rustic bridge, is the home of

### NEW MEXICO.

The design chosen for this building is after the style of an old Spanish mission. The dimensions are 50 by 70 feet with a frontage on the boulevard. There are reception rooms, waiting rooms and quarters for the state commission. The surrounding grounds are laid out in typical gardens, splendid specimens of cacti are shown and many of the most beautiful flowers of New Mexico embellish the place. Architect, T. H. Rapp, of Las Vegas.

Across the roadway appears the state pavilion of

### MONTANA.

This handsome edifice of modified Doric architecture exemplifies the strength and grandeur of the "copper state." The reception hall and rotunda extends the full length of the building, being divided by richly decorated ornamental columns. Plaster casts of Montana pioneers and celebrities are placed in the rotunda, and the entire dome is covered with burnished copper from native mines. Architect, J. C. Link, of Butte.

Proceeding eastward to the right, the next structure is that erected by

### WEST VIRGINIA.

The design of this club house is colonial with classical domes on corners and a larger dome in the center of the roof which forms an observatory. Three broad porches with large columns give the building its massive and imposing appearance. A large reception room covers about one-third of the ground floor, with ladies' toilet rooms to the left on entering, and commissioners' rooms to the right; smoking and information rooms are in the rear. Exhibition rooms and the large banquet hall occupy a major portion of the second floor. Architects, Giesly & Harris, of Wheeling.

Adjoining West Virginia's building on the east is that of

### MARYLAND.

This structure was originally erected at the Charleston Exposition. It is of the Italian renaissance type,



and offers from a large terrace at the western side a splendid view of the government bird display. Architects, Ellicott & Emmeret, of Baltimore.

The building across the avenue represents

### OKLAHOMA.

A composite Corinthian effect has been admirably planned and carried out by the architect of this building. Large porches with wide ornamental arcades surround the front of both floors, and a view of the immense reception hall may be obtained from the wide gallery on the second floor. Architect, A. J. Miller, of Oklahoma City.

Visitors will now proceed eastward and turn north, after passing the New York building upon Constitution avenue. Taking "The Trail" westward from the Wisconsin building, the first structure noted is the

### T. P. A. PAVILION.

The headquarters of the Traveling Passenger Agents' Association is an elaborate structure of two stories with lounging room, billiard room, assembly hall and dining room, each 32 by 72 feet in dimensions. It was designed by Louis T. La Beaume, of St. Louis.

Next, across the road, is the

### UNITED STATES BIRD CAGE.

Live specimens of almost every feathered inhabitant known to America are housed in this cage which is constructed of steel at the cost of \$14,000. The trusses supporting it have a span of 100 feet. Through the entire length, 300 feet, is a walk or tunnel 16 feet wide, arched with wire netting so that visitors may walk directly through the cage and obtain a close view of its occupants.

North, is the building which represents

### WASHINGTON.

This unique pavilion, or wigwam, typical of the state's vast timber resources, towers to a height of 114 feet at the flagstaff base. In construction it is a skeleton pyramid of eight faces supporting five floors of one compartment each. On the second floor are several large paintings by Julian E. Itter, Seattle. They portray the scenic beauty of Washington and are

valued at \$20,000. An elevator, operating through the center of the pavilion, carries passengers to the observatory above, where a bird's eye view of the entire exposition grounds is secured. Architects, Heide & De Neuf, of Seattle.

Opposite is the commodious club-house of

### MICHIGAN.

A handsome two story building is 95 by 140 feet, with an architectural motif consisting of Greek pediments supported by four fine Ionic columns. There are large reception and lounging rooms, quarters for the state commission and every possible convenience for visitors. Architect, Edward A. Boyd, of Lansing.

South, and adjoining, is the state building of

### VERMONT.

It is a reproduction of the old Constitution House, or tavern, at Windsor, where the state's constitution was formulated, July 8th, 1777. The legislature having failed to make an appropriation, the building was erected by public subscription. Supervising architect, Arthur C. Jackson.

Further south is seen the building which represents

### NEW HAMPSHIRE.

The historic birthplace of Daniel Webster, at Saulsbury, is here reproduced. It is a two and one-half story building with commodious rooms which are furnished with rare specimens of colonial furniture and decorations. Like that of Vermont, this structure was erected by private subscription. Supervising architect, Arthur C. Jackson.

The ornate building opposite Michigan is the

### U. S. FISH PAVILION.

In design this is a reproduction of an old Roman dwelling of the Pompeian type. It contains the display of the United States Fish Commission, embracing specimens of the finny tribe from the United States and foreign possessions. In two of the larger tanks are shown a sea monster known as the "Electric Light" fish, and "Reggie," the sea serpent.

Next will be seen the

## METAL PAVILION.

This structure contains an extensive display of metals, both in the rough and finished state.

Just across the roadway is the handsome building of

## KENTUCKY.

The "New Kentucky Home," a striking piece of renaissance architecture, with massive porches flanked by sculptured groups symbolical of the state's resources, is a home of which "Blue Grass" visitors have reason to be proud. Its principal feature is the large reception hall having a mosaic center floor piece, 26 feet square, showing the counties of Kentucky in different colored marbles. The roof and outer galleries are accessible by the grand staircase and there are rooms for the ladies on the second floor. Architects, MacDonald & Sheblessy, of Louisville.

Situated around the roadway's turn, is seen the striking structure erected by

## TEXAS.

The state's symbol suggested the design for this building which is shaped like a five pointed star and surmounted by a dome 132 feet high. At the end of the five points are two columns, indicative of industries and supporting statues of Texas heroes. A miniature of the famous Alamo fountain at San Antonio is located in the rotunda, surrounded by a basin containing specimens of all the water plants peculiar to the Lone Star state. Crowning the dome, around which is an inviting promenade, is a large statue of the Goddess of Liberty holding aloft a five pointed star. Architect, Chas. H. Page, Jr., of Austin.

Opposite that of Texas is the state building of

## SOUTH DAKOTA.

It is a homelike pavilion, two stories high, occupying a ground space of 74 by 86 feet. Two large porches furnish an ideal resting place and observatory. The interior decorations are constructed entirely of corn, the leading product of the state, and the pavilion is finished with Yankton cement. In the main exhibition room is a relief map of the famous Black Hills mining region. Architects, W. L. Dow & Son, of Sioux City.

The next building is that of the Swedenborg creed, which is adjoined on the northwest by the state pavilion of

### OREGON.

The buildings and stockade occupied by Lewis and Clark in the winter of 1804-5, which were known as Fort Clatsop, have been reproduced as Oregon's state building. This fort was erected by the explorers' party at the mouth of the Columbia river on territory owned by the Clatsop Indians and was the first structure built on Oregon soil by white men. The timbers and material of which it is constructed were obtained at a point near the original site of the old fort. Architects, Widden & Lewis, of Portland.

Steps may now be retraced to Commonwealth avenue, then to the state entrance at Concourse Drive and Clayton Road, near the Arizona pavilion where transportation by electric cars to any part of the city is afforded. Another means of reaching the exits from this point is by one of the "automobile chairs" from the southern doorway of Kentucky's building. They may be occupied by two persons and are rented for fifty cents per hour.



NEW YORK STATE BUILDING



## FIFTH DAY.

Horticulture Building; Agriculture Building; Philippine Reservation; Foreign Buildings; University Buildings; Forestry, Fish and Game Building; U. S. Map in Growing Crops; Anthropology and Ethnology Exhibits; Physical Culture Exhibit.

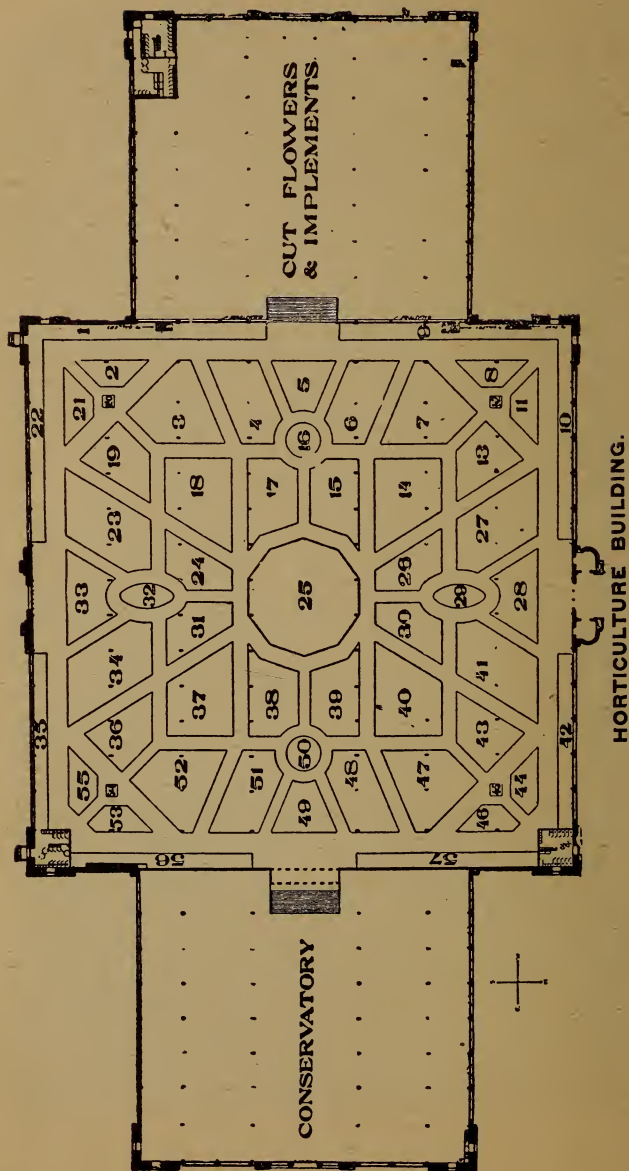
The many attractions offered for the fifth day's visit are so varied and of such great importance that one should start early and make preparations to remain late. Aside from the numberless exhibits shown in Horticulture, Agriculture, Forestry, Fish and Game, Anthropology and Physical Culture buildings, the Live Stock display and that of nurserymen and seedsmen will prove interesting. The Philippine Reservation, however, is undoubtedly the greatest attraction of the day, and the Foreign buildings, especially those of Ceylon, France, England and China, with their historic contents should be carefully inspected.

Laclede, Taylor or Market street electric cars may be utilized as a means of reaching the main southern, or Agriculture entrance, at the intersection of Oakland and McCausland avenues. Through this entrance the route follows University avenue, a main thoroughfare leading northward. Located on the left are the sheds and pens of the Live Stock Exhibit, containing many prize specimens of cattle, horses, sheep and hogs. To the right is a large collection of California wild animals. Reaching the first bridge, a sharp turn is taken westward to the left, then north, upon the pathway which leads up to the southern doorway of

### THE HORTICULTURE BUILDING.

This is an admirably planned structure of the Corinthian type, with wings extending from the east and west ends. The dimensions are 400 by 600 feet, the entire building covering an area of over six acres. Architect, E. L. Masqueray, of St. Louis. Cost, \$225,000.

The main central portion of the structure, 400 feet square and covering a space of 40,000 square feet, is devoted entirely to table exhibits of fresh fruits. In the east wing is the Conservatory, 204 by 235 feet in area and 40 feet high, which contains almost every



known variety of tropical and semi-tropical plants and flowers. The west wing is given over to the display of cut flowers and horticultural machinery. Outside exhibits are located on Agriculture Hill, a fifty acre tract surrounding the Horticulture and Agriculture buildings. These exhibits are made by nurserymen and seedsmen throughout the country and include a large variety of trees, plants, flowers and bulbs. In this area there are planted over 17,000 roses and 100,000 bulbs. In the lakes which cover an area of more than two acres are shown the rarest and most beautiful aquatic plants in existence.

The principal exhibits are: Seeds and plants for gardens and nurseries, fruit culture, small fruits, trees, shrubs, ornamental plants and flowers, implements used in the culture of the vine, methods of wine-making, viticulture and floriculture, tools for gardeners and nurserymen, apparatus and objects for ornamenting gardens, greenhouses, heating apparatus, landscape architecture and aquariums.

### Notable Exhibits.

SECTION 44—PENNSYLVANIA—Large display of cut flowers, nuts and fresh fruits.

SECTION 46—MINNESOTA—Great variety of processed fruits.

SECTIONS 40 AND 43—NEW YORK—Exhibit of fresh and processed fruits.

SECTION 47—WASHINGTON—Specimens of processed and fresh fruits and vegetables. Stocks of rhubarb 6 inches in circumference and  $2\frac{1}{2}$  feet long. Cherries  $3\frac{3}{8}$  inches in circumference.

SECTIONS 39 AND 48—COLORADO—Exhibit of fresh fruits and vegetables, contained in a handsome pavilion.

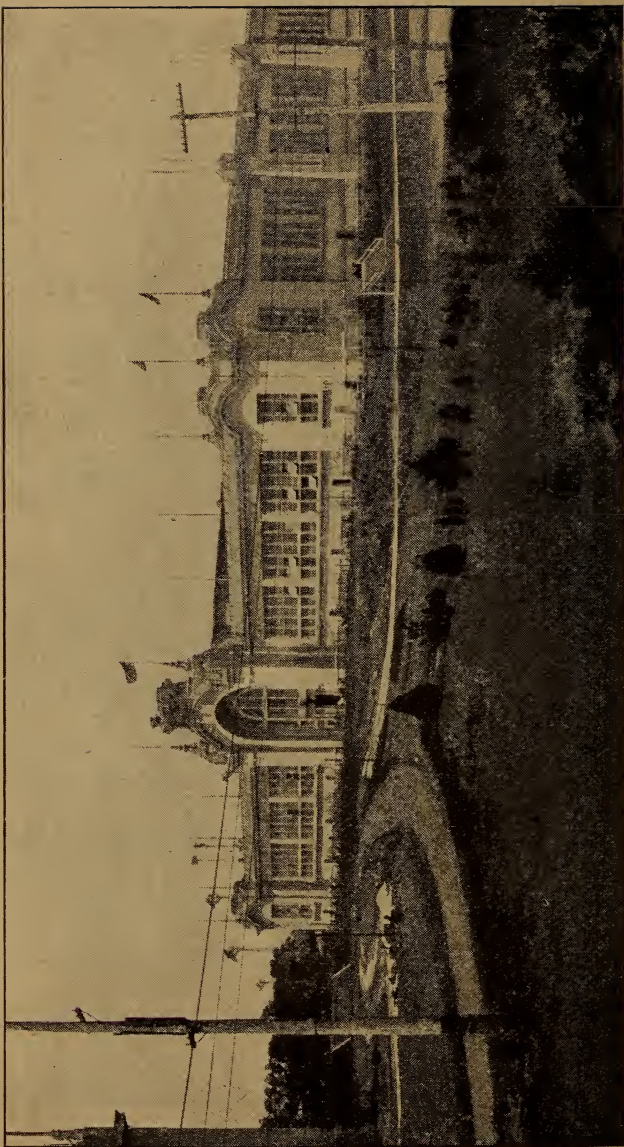
SECTION 49—IDAHO—Remarkable exhibit of fresh and processed fruits. Jar containing what is said to be the largest bunch of grapes ever grown.

SECTION 34—TEXAS—Collection of fruits and nuts indigenous to the state.

SECTION 55—PORTUGAL—Interesting display of nuts and fruit.

SECTIONS 32 AND 33—VIRGINIA—Beautiful pavilion and an extensive showing of fruits, both fresh and processed.

SECTION 23—LOUISIANA—Noteworthy exhibit of pineapples, sugar cane and fruit of every kind.



AGRICULTURE BUILDING



SECTIONS 1 TO 3 AND 19 TO 22—CALIFORNIA—An extraordinary showing of fresh, dried and processed fruits, consisting of more than one hundred varieties. Huge elephant constructed of English walnuts. Nut polishing machine in operation. Reproduction of the state house at Sacramento, the outer walls being composed entirely of almond nuts.

SECTION 6—NEBRASKA—Unique rustic pavilion in which is housed a large exhibit of fresh fruits.

SECTION 11—TENNESSEE—Handsome display of fruits and vegetables.

SECTIONS 10, 13 AND 27 TO 29—MISSOURI—A very large and comprehensive exhibit of fresh and processed fruits and vegetables. The pavilion is worthy of note and is surrounded by an elevated train which runs at full speed and is loaded with many varieties of fresh fruit. Jar of tomatoes showing the various ripening stages. Monster stalks of rhubarb and celery.

SECTIONS 30 AND 41—ILLINOIS—Beautiful pavilion containing a very large and noteworthy display of native fruits, cut flowers and plants.

SECTION 15—ARKANSAS—Large display of fruit, both fresh and processed.

SECTIONS 32 AND 33—VIRGINIA—Special exhibit of fresh fruits, nuts and vegetables.

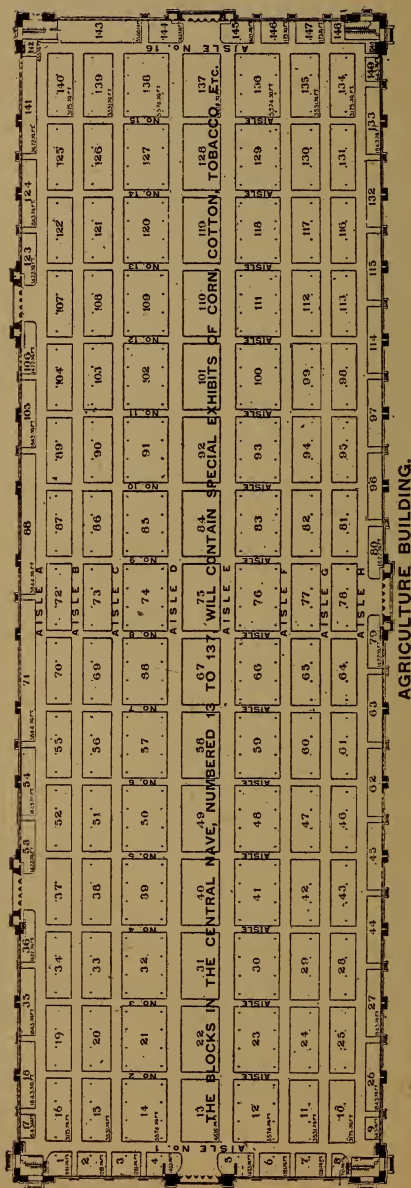
SECTION 52—CANADA—Large showing of fresh apples.

SECTION 25—Palm and fern ornamental center piece.

From the Horticulture building the visitor will now proceed to the largest structure erected for Exposition purposes, covering twenty acres of ground and crowning a beautiful eminence to the north—

## THE AGRICULTURE BUILDING.

A walk of three quarters of a mile will be required to pass around the outside of this building. It is ten times the size of Madison Square Garden, covers twenty times the space occupied by the Waldorf-Astoria Hotel of New York, forty times as much ground as the Planters House in St. Louis, over twice that of St. Peters Cathedral at Rome and more than three times that of the Coliseum at Rome. The architectural style is Ionic and it is over 1,600 feet long and 500 feet wide. Architect, E. L. Masqueray, of St. Louis. Cost, \$550,000.



Entering its southern portal the exhibits are found arranged along broad aisles which extend the entire length of the building. They include not only agricultural products, but everything used for food and drink, as well as farming implements, dairy and agricultural exhibits, and the machinery and processes by which the products of the farm are converted into manufactured commodities.

### Notable Exhibits.

SECTIONS 6 TO 12 AND 24 TO 29—Collective exhibit of high-class farming implements and machinery.

SECTION 41—UTAH—Panoramic view of Salt Lake valley and the Wasatch mountain range. (Very interesting.)

SECTION 44—WYOMING—Alfalfa plant with roots 11 feet long.

SECTION 42—OKLAHOMA—Giant stalks of corn 18 feet high.

SECTION 47—ILLINOIS—Large display of agricultural products.

SECTION 61—MICHIGAN—Neatly constructed booth containing a very interesting display of wool, grain and cereal foods.

SECTION 62—IDAHO—Handsome pavilion decorated with cut grains and vegetables.

SECTION 60—NORTH DAKOTA—The original "Roosevelt" cabin which was built and occupied by the President while a cattle owner, in 1883-1886.

SECTIONS 63 TO 66 AND 79—MISSOURI—Cereal pictures of typical corn producing farms. Enormous shafts of ear corn of different varieties. Ornamental frieze of 38 columns constructed entirely of agricultural products.

SECTION 49—Towering corn temple built of the various specimens of Missouri ear corn.

SECTIONS 93 AND 94—MEXICO—Unique pavilion and large showing of the country's agricultural resources.

SECTION 97—CUBA—Very interesting and complete display of tropical plants, grains and tobacco.

SECTIONS 99, 100 AND 112—BRAZIL—Notable and exhaustive exhibit of semi-tropical agricultural products.

SECTIONS 99 AND 100—ITALY—Artistic booths containing a very interesting display of wines and bottled goods, also of oils derived from agricultural products.

SECTIONS 113 AND 114—HOLLAND—A display of

great interest, showing the various stages of the silk industry, from the cocoon to the finished product.

SECTIONS 111 AND 112—CANADA—Beautiful pavilion constructed of grains and grasses.

SECTIONS 109 AND 110—TENNESSEE—Handsome pavilion with pictures worked in cotton and cereals. Illustrative display of the tobacco industry, showing its various stages and conditions.

SECTIONS 101 AND 102—LOUISIANA—Statue of "King Cotton." Large cotton bales and interesting models of rice and sugar mills in complete operation.

SECTION 84—Tower of oranges grown in southern California.

SECTION 75—Model kitchen showing the various uses of cottolene.

SECTION 116—GERMANY—Colonial exhibit illustrating the resources of her African possessions, the life of the people, and their native surroundings. Should be seen.

SECTIONS 129 TO 132—GERMANY—Large and varied display of agricultural products and resources. Enormous copper strainer used in distillery vat.

SECTIONS 133 TO 137 AND 146 TO 149—FRANCE—Elaborate pavilion representative of the wheat industry. Olive tree illuminated with 3,000 miniature electric bulbs. Reproduction in plaster of the famous Roquefort cheese factory, showing cellars, vats and mountainous surroundings. Large and varied exhibit of bottled goods.

SECTIONS 57 AND 58—NEBRASKA—Artistic pavilion and huge column of ear corn.

SECTION 41—INDIANA—Shafts of ear corn, surmounted with figures of "King Corn" and "Queen of Wheat." These figures are made entirely of corn silk and shucks, and the bases of the shafts are decorated with cereal pictures of a rural character.

SECTION 137—KENTUCKY—Tobacco plantation showing the evolution of tobacco from the plant to the consumer. Colossal tobacco leaf, 35 feet high and 15 feet wide.

SECTION 120—VIRGINIA—Magnificent pagoda-shaped pavilion containing an exhaustive display of cotton, peanuts, and bottled wines.

SECTION 120—KENTUCKY—Unique booth trimmed with hemp, tobacco, corn and grasses.

SECTION 102—OREGON—Timothy and wheat stalks



7 feet tall, enormous beet weighing 30 pounds. Exhibit of pressed hops and 165 varieties of wheat.

SECTION 85—TEXAS—The outer walls bear typical scenes of the "Lone Star" state which are cleverly worked out in corn silks and shucks, cereals and barks. They represent the Galveston harbor, a rough rider, a pastoral and a forestry subject. The exhibit is exhaustive and includes a loaf of bread 12 feet long, 3 feet wide, which weighs 100 pounds.

SECTION 73—Machinery used in the manufacture of confectionery.

SECTION 74—MISSISSIPPI—Booth trimmed with cotton, corn and tobacco.

SECTION 68—KANSAS—Very handsome pavilion decorated with cereals and grasses. The large statue of a "Wyandotte" chief and eagles flanking entrance are made of corn husks and rye straw. Hugh globe constructed of vari-colored kernels of corn.

SECTION 57—NEBRASKA—Ornamental booth trimmed with cereals, rustic corner and writing tables.

SECTION 50—MINNESOTA—Large grain-trimmed pavilion with entrance columns surmounted by pumpkins.

SECTION 52—McCormick Reaper Co.'s exhibit of reapers and grain-cutting machinery.

SECTION 20—Traction engines and farming machinery built by the J. I. Case Mfg. Co.

SECTION 20—Globe of the world made entirely of seeds.

SECTION 51—Dairy machinery in complete working order.

SECTION 86—ARKANSAS—Dome-crowned pavilion decorated with cotton, tobacco and cereals. Large exhibit of processed fruits and nuts.

SECTION 90—Cottage of old Dutch architecture occupied by the Washburn-Crosby Co.

SECTION 103—Chocolate booth erected in Colonial style by Walter Baker & Co.

SECTION 121—Pillsbury's pavilion of classical design with frieze of photographic scenes in the wheat belt of Minnesota and the Dakotas. Here will be seen a vivid reproduction of the famous "Pillsbury A" flouring mill at Minneapolis, showing the great water power of the Mississippi river and St. Anthony Falls. The pavilion contains a model bakery where daily demonstrations with Pillsbury's Best Flour are given. Free samples of Vitos wheat breakfast food are served at the west facade.

SECTIONS 126 AND 127—JAPAN—This exhibit is one of rare interest. The pagoda-shaped pavilion is used as a tea house and the collective showing of dried fruits, nuts and bottled goods is very complete.

SECTIONS 138, 139, 143 AND 144—ENGLAND—Reproduction of a portion of Dewar's Scotch distillery, Huge ovens made by Jos. Baker & Sons.

SECTIONS 122 AND 124—PORTUGAL—Very large exhibit of bottled goods.

SECTION 107—Handsome two-story pavilion occupied by Ralston Pure Food Co.

SECTION 87—Old Virginia Kitchen, presided over by a genuine "down South" aunty.

SECTION 71—Baby gallery, being an exhibit of the Melin Food Co.

SECTION 71—Model in relief of the stock yards at St. Joseph, Mo.

SECTION 70—Log cabin maple sugar booth.

SECTION 52—Dairy machinery manufactured by the Vermont Farm Machinery Co.

SECTION 19—Display and unique pavilion of the Moline Plow Co.

SECTION 15—Collective display of farming implements made by Deere, Manrow & Co.

SECTIONS 80 TO 83, 95 AND 96—CALIFORNIA—Magnificent pavilion in which are shown the state's various agricultural products. Exhibit showing the processes of olive oil manufacture.

Completing the tour of Agriculture Hall, exit is made from its northern facade, a view point of unusual attractiveness. Installed on the hill side at your feet is the big

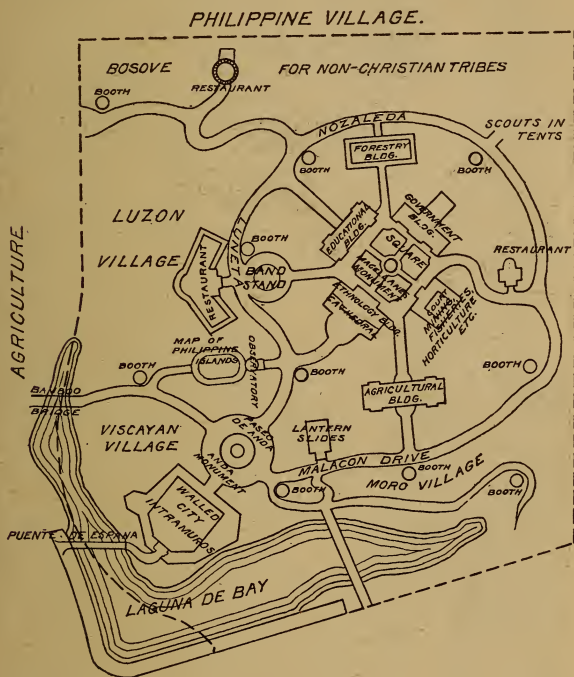
### FLORAL CLOCK.

The dial is 100 feet in diameter and the minute hand about 50 feet in length. The numerals marking the hour 15 feet in length. In the circle surrounding the numerals are collections of twelve distinct plants, each collection being 25 feet long and 15 feet wide. The hands of the clock, made of steel, have wooden troughs for the soil. The entire face of the time-piece is made of flowers. At night the clock is illuminated by 1,000 incandescent lamps.

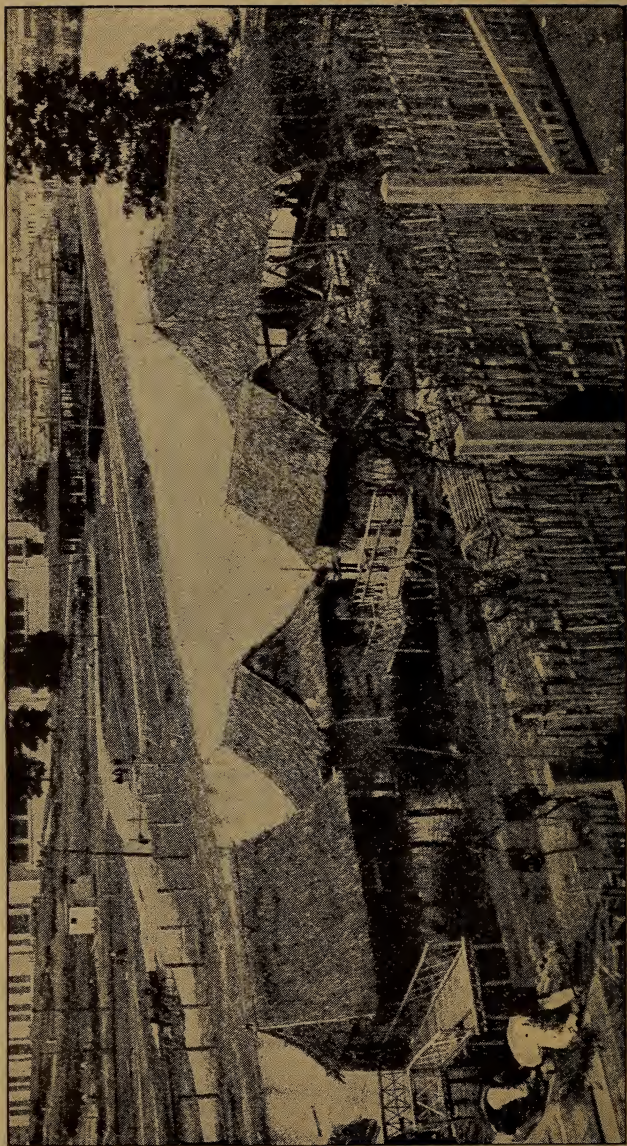
The visitor will now follow a winding path which leads, in a southwesterly direction, down the slope towards Arrow Head lake. At this point entrance is made to the most remarkable attraction of the entire Exposition, and known as the

## PHILIPPINE RESERVATION.

Its approaches lead up to and cross the lake on one of three bridges located at convenient points. One of these is a reproduction of the famous Puente de Espana, spanning the Pasig River at the city of Manila, P. I. This bridge is of heavy masonry, with highly ornate balustrades and heavy piers with cut-water abutments. The other two bridges are of bam-



boo, with a deck or floor of split, woven bamboo, and poles of heavier whole bamboo, bedded in the lake. Crossing the Puente de Espana, the visitor reaches the "Walled City," known by the Spaniards as "Intramuros," a reproduction in staff of the heavy masonry fortifications of Manila. It is situated near the lake so that this water represents the moat around the walls. The Walled City is entered by the Parian



PHILIPPINE VILLAGE



Gate, an architecturally beautiful, massive entrance way, reproduced from the original in Manila. All the bastions, the gun ports, and the turrets of the Walled City are reproduced. Within the city the war exhibits are displayed and the Philippine troops housed. From the Walled City the visitor will pass through the Royal Gate, in front of which is a reproduction of the Anda Monument in Manila, occupying the center of the Paseo de Anda, or Square of Anda. From this square the Luneta Drive is followed to a map of the Philippine Islands in the open air, made carefully to scale in relief and colored. The map is 125 by 75 feet and is surrounded by a raised platform of bamboo, the work of Filipino laborers. Visitors reach the platform through the meteorological observatory, where may be seen the instruments used in the islands, including the seismograph, which registered the Mont Pelée disaster 15 seconds after it occurred. Following the Luneta Drive a big restaurant is passed, facing which is a band stand, where a native Philippine band of eighty pieces give daily concerts. The restaurant is of native materials with bamboo and nipa walls and roof. From this building may be observed the Luzon village, occupying a wooded grove down the slope toward the Laguna de Baie. Farther along the Luneta Drive the visitor reaches the heavy timber at the southern end of the tract where the non-Christian tribe have their tree dwellings and villages, and where the Filipino scouts live in their tented camps. The Luneta Drive passes into the Nozaleda Drive. This leads the visitor to the Forestry Building showing the vast timber resources of the islands. The building itself is erected of more than 100 different kinds of wood, all native to the Philippines. The Nozaleda Drive leads into the Malacon Drive, and this drive leads back to the Paseo de Anda, whence the visitor started. It passes the Agricultural Building, in which are shown the vegetable products of the Philippines. If, instead of following the Luneta Drive, the visitor follows the main axis of the tract, he will come to a reproduction of the square in the Walled City of Manila. In the center of this square is a shaft dedicated to the navigator whose memory lives in the name of the Strait of Magellan. This square is flanked on all sides by fine buildings, which are reproductions of similar buildings skirting the square in Manila. One of these buildings is the Catholic Cathedral. The facade is made up of three giant concentrically recessed

arches. This is the Ethnology Building of the Philippine exhibit. Opposite this is the Government Building, used for the Administration Building of the exhibit. This building in Manila contains a fine hall of sessions chamber with elaborate interior ornaments and fine silk tapestry hangings. This apartment is used for state receptions by the Philippine Commission during the Exposition. Another side of the square is taken up by the Education Building, which is at present a normal school, and before the American occupation was an exhibition building. On the fourth side of the square will be seen a typical Manila dwelling house with an inner court, overhanging second story and shell windows, the latter being small frames with thin shells set in instead of glass. Skirting the shore of the lake throughout its length are villages of different tribes, such as the Moro, the Visayan and the Luzon. Here the natives will live as they do at home, many of them in huts built in the water. Some idea of the extent of the exhibit is given by the dimensions. The Walled City is 250 by 300 feet; the Agricultural Building, 200 by 75 feet; Forestry Building, 150 by 100 feet; Ethnology Building, 150 by 75 feet; Government Building, 150 by 100 feet; Education Building, 50 by 150 feet; and the dwelling house, 100 by 100 feet.

Probably the display which will convey to the American visitor the most distinct surprise will be the fine arts exhibit. In this department are contained hundreds of paintings and woodwork carvings, the work of the most noted native artists. Among the paintings are canvases by the Filipino masters, Joaquin Luna, hidalgo, who is now living and who has painted a splendid canvas specially for the Exposition exhibit, and De la Rosa. There are from eighty to eighty-five paintings, ranging in value from \$1,000 to \$15,000 each. Some of them have taken medals at Paris and Chicago. The collection of woodwork carvings is also especially valuable and select.

Another interesting collection will be that containing specimens of preserved native fruits. These fruits were shipped in zinc cans in a specially prepared formaldehyde fluid which preserves their natural color and freshness. They are exhibited in glass jars. Among the curious fruits shown are the pile nut, a delicious nut contained in a large peach-like fruit, which is also palatable; bamboo sprouts, which resemble large asparagus bulbs and which are said to

make the most delicious of salads; the famous narcotic, the betel nut; the ube, a tuba like potato; the tapioca root, and sweet potato yams as large as melons.

Perhaps the most interesting collection in the ethnology display is the collection of arms and weapons, representing those from every island in the group. The deadly bamboo cannons used by the natives, who shoot cocoanuts from them with great effect; the gas-pipe guns, bamboo spears, boar traps, which were also used with fatal effect on "Yankee pigs" during the insurrections, and a number of other curious weapons are shown in this collection.

The department of manufactures demonstrates the ingenuity of the natives and shows splendid rockers and easy chairs of rattan and bamboo, double hats of the finest bamboo weave, which weigh less than an ounce and look like silk weave, grass cloths, and innumerable articles of bamboo material.

In the forestry, fish and game department will be seen many curious stuffed and preserved samples of the birds and fishes of the islands. Among the reptilian samples is a stuffed python 27 feet and 9 inches in length, which was caught in the Laguna de Bay. In the forestry department the native tools and implements are shown, besides samples of both the rough and polished woods of the islands. The latter displays include two table tops of the native hard woods, each over 8 feet in diameter. Machinery achievements by the natives are shown by models of boilers and steam engines made by the natives in Cavite arsenal.

Departure from the reservation is taken by the same bridge over which entrance was made. Moving northward, the course follows the roadway, at foot of hill, passing an Old Time Distillery, on the left hand.

Across the road, and eastward, is seen the first of the structures occupied by foreign countries, that of

## CANADA.

Two stories high and surrounded by large porches, it is a commodious club house. The interior walls are covered with numerous photographs and paintings of Canadian scenery. Architect, L. F. Taylor, of Ottawa.

East and across the walk is the national pavilion of

## CEYLON.

This is built after the plan of the "Temple of the Tooth" (Delada Maligawa), a sacred edifice of Kandyan architecture. The interior is finished in ivory white and illuminated with ancient Singhalese lamps in the form of lotus flowers, the sacred flower of the Buddhist, and the walls are decorated with friezes from Buddhist temples and painted by native artists, exemplifying the life and various incarnations of Buddhism. Six pieces of statuary representing the different types of dignitaries and officials are placed in prominent locations throughout the building. The furniture is of carved ebony and satinwood. One suite is made of porcupine quills. In the magnificent court tea is served by Singhalese attendants in true Oriental style, special attention being called to the cups, which bear unique and historical designs. On the upper floors are shown the various resources of the country and a carved model of Colombo harbor. Architect, J. Skinner, of Colombo.

Recrossing the avenue in a northerly direction, there is noticed the queer shaped pavilion of

## INDIA.

The famous tomb of Etmad-Dowlah, at Agra, India, is here reproduced, which has many of the minarets and bulbous dome accessories for which the Taj Mahal, at the same place, is world-renowned. Natives in picturesque garb are employed in the making and dispensing of tea and coffee. Architect, I. S. Taylor, of St. Louis.

Southeastward, the next attraction is that of the

## U. S. LIFE-SAVING STATION.

This is a large boathouse, containing lifeboats, line-firing apparatus and other equipment used by the government's life-saving department. Daily exhibitions are given in the adjoining lake by a crew of eighteen men.

Proceeding east to the main roadway, the visitor will then turn north, or left, and enter the magnificent grill gateway of the national reservation of



## FRANCE.

The "Grand Trianon," a beautiful little chateau which Louis XIV. built for Madame de Maintenon has been reproduced in the minutest detail and serves as the national pavilion of the French government. It is renaissance in style and was originally designed by Mansart, a famous architect of that period. The chateau is two stories high with wings projecting from left to right, and from the wings toward the center stretch balustrades which terminate in huge blocks of stone surmounted by lions. The furnishings are exquisite. There are some pieces used in the sixteenth century. Historic Gobelin and the celebrated Beauvais tapestries hang side by side and Sevres vases and figures adorn the tables. In the north wing the city of Paris displays its beautiful and historical collection, the Paris Chamber of Commerce occupying the southern wing which is furnished with costly and beautiful productions of French manufacture. The Versailles gardens cover seven and one-half acres, and contain many rare plants which, with the massive gates that adorn the entrance to the pavilion, were brought from France. Architects, Bouvard & Umdenstock, of Paris.

Situated across the roadway to the left, or north, is the government building of

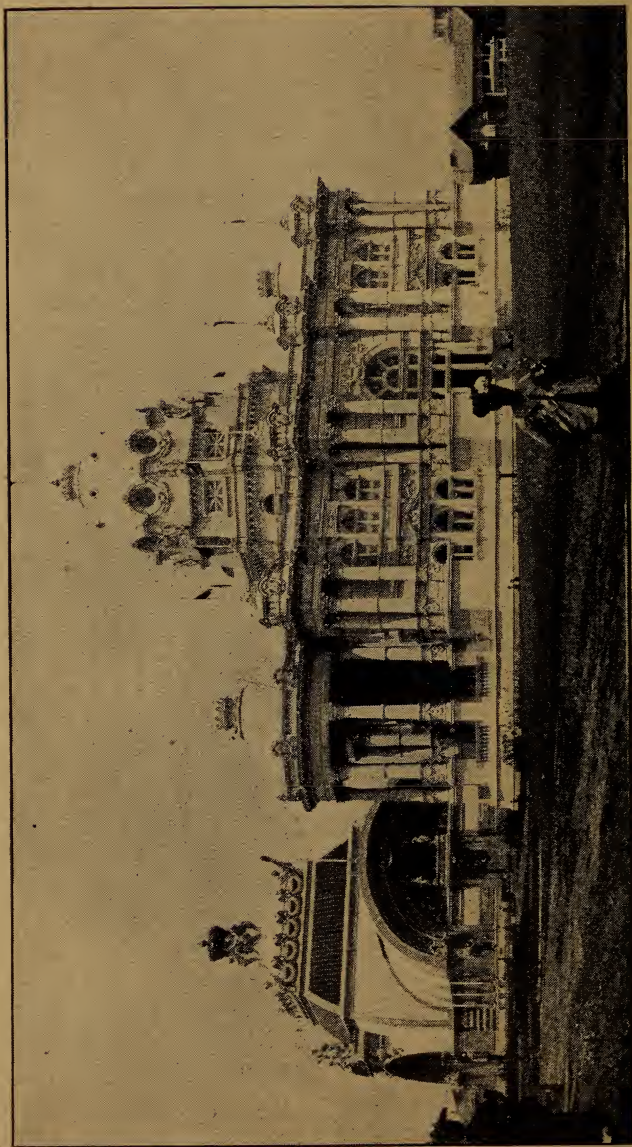
## MEXICO.

The structure is rectangular in plan, with a large central court and tower. The windows of the lower floor are of stained glass, one of which shows a gigantic picture of President Diaz, and those of the upper floor are constructed of photographic negatives showing typical scenes of interest throughout the Republic. Architect, Leo Bonet, of the City of Mexico.

West of Mexico is the building erected by

## SIAM.

An old temple the "Beuchama Bophit," at Bangkok, has been reproduced and is unique in architecture, decoration and color design, being in the shape of a Greek cross, crowned by a high-pitched roof with a concave ridgepole, such as is used on the Chinese pavilions. Pointed ornaments, like those seen on the native temples of the land of the white elephant, terminate the ridgepole. Three gables, rising one above



BRAZIL BUILDING

the other, and each crowned with an ornament, are at each wing of the building. The pavilion is surrounded by a Siamese garden, at the entrance to which are two towering flagpoles painted red and capped with the Siamese "gong" ornament in gilded metal. Architects, Hornblower & Marshall, of Washington, D. C.

Adjoining that of Siam on the west is the national pavilion of

## NICARAGUA.

Square shaped and built after the style of architecture commonly used in the South American countries, the structure is two stories high and the furnishings and exhibits are characteristic of the people who reside in that clime. Architect, Guy C. Mariner, of St. Louis.

Next and west is the pavilion of

## BRAZIL.

The distinctive feature of this structure is its central dome which rises to an altitude of 132 feet, covering an area of 135 by 250 feet and is two stories high. The loggias beneath the side domes are marked by six Corinthian renaissance columns, each 45 feet high, and between the columns appear the coat of arms of one of the twenty states in the Brazilian Republic. A splendid view may be obtained from the gallery which surrounds the dome. Architect, Chas. H. Dietering, of St. Louis, after plans by Commissioner General Aguilar.

Northward and just across the avenue, is the striking edifice of

## BELGIUM.

An Antwerp townhall with a giant square sectional dome and bell tower containing chimes has served as a model for this building. The exterior walls bear decorations symbolical of the cities and provinces of Belgium, while in front of the main entrance is a splendid bronze vase flanked by tripod flagstaffs, the entire group surrounded by an ornamental garden. The several apartments are devoted to special exhibits of Belgium wares and an interesting display of laces is shown in the smaller pavilion. Architect, Paul Saintenoy, of Brussels.

East, and next, is the state building of

## CUBA.

This structure is a one-story pavilion with porticos on sides and rear and a terrace in front. The style of architecture is Florentine renaissance, so generally used on the island. Rare tropical plants surround the building and flower gardens are planted in the inner court. Visitors have access to the tower by means of a winding staircase. Architect, Senor Salvador Gaustella, of Havana.

Next in order and eastward is the national reservation of

## ENGLAND.

The main building is a copy of "Orangery," the banquet hall of Kensington Palace, London, designed by Sir Christopher Wren for Queen Anne in 1704; the two wings and colonnades have been planned in keeping and the panelling and carvings faithfully reproduced and the style of the garden is that of the Elizabethan age, being sunk about four feet, in which are planted hundreds of old English flowers. Architects, Ernest, George & Yates, of London.

Adjoining that of England on the west and facing north, are the structures built by

## CHINA.

The Chinese buildings are three in number: An entrance pavilion brought complete from China; a pagoda with fish pond 22 by 40 feet, in the rear; and the main pavilion, 38 by 50 feet, a copy of Prince P'u Lun's palace, which stands at the back of the reservation. The entire group is surrounded by an extensive and novel garden, containing many rare and beautiful flowers and plants. Architects, Atkinson & Dallas, of Shanghai.

Almost straight across the broad avenue to the north, is the unique reproduction of

## ROBERT BURNS COTTAGE.

This structure was erected by the Burns Association of America, and is identical with the old home of the famous Scotch bard in Ayrshire. It contains many relics and will prove an interesting spot.

Adjoining, and west, is the building which represents



## HOLLAND.

A typical Dutch piece of architecture with steep roof and quaint gables is here represented. The rooms are fitted with antique furniture and a characteristic garden surrounds the building. Rembrandt's "Death Watch," as copied by Kleyn, is the chief attraction. Architect, C. L. Van Kesteren, of Amsterdam.

West, and between that of Holland and Austria, is the great national pavilion of

## SWEDEN.

The design represents a "well-to-do" farmer's country house, with two wings of a type commonly seen in Sweden which are connected with the main building by arcades. An old fireplace, paintings of King Oscar and the royal family, together with fixtures and furnishings of oldfashioned Swedish style are a part of the interior decorations which will prove of unusual interest. Architect, Ferdinand Boburg, of Stockholm.

West and next is the building of

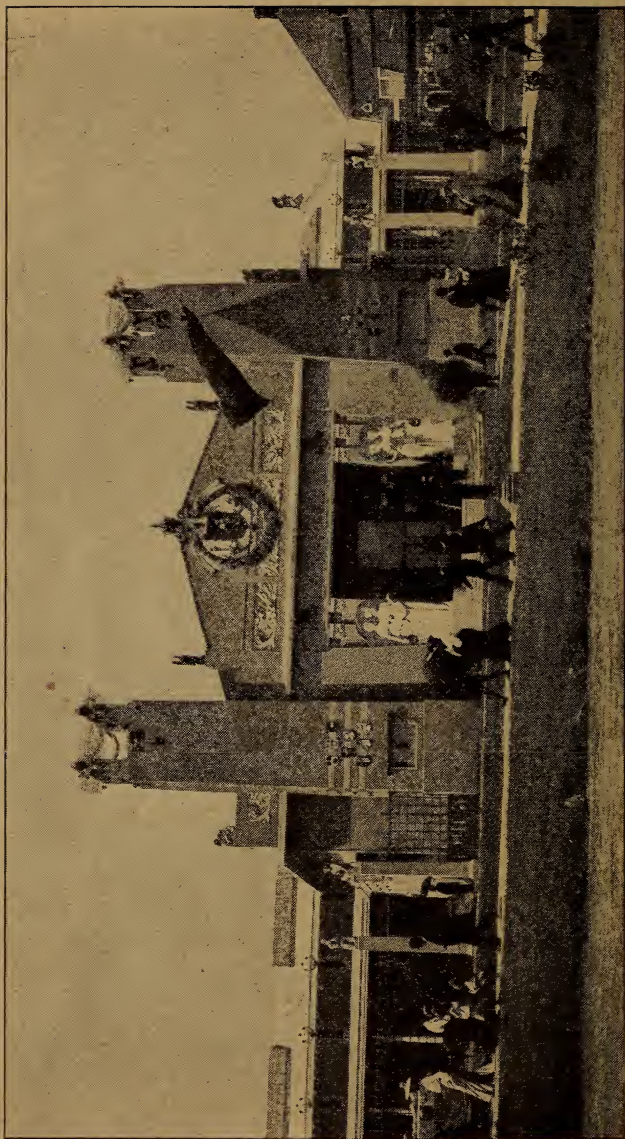
## AUSTRIA.

This is the only example of the "art nouveau" in architecture on the foreign reservation. Square towers flank the front which is enriched by statuary and an ornamental flight of stairs. There are thirteen salons artistically decorated and furnished, which offer conveniences of every possible nature. The gardens on either side are separated from the street by an architectural screen, and contain two sculptured fountains of unusual beauty. Architect, Ludwig Baumann, of Vienna.

Across the street, and north, may be observed the pavilion of the

## ARGENTINE REPUBLIC.

This building is a reproduction of the famous "Casa Rosada," or Government Palace, which covers about two blocks on the "Plaza Mayo" at Buenos Aires. In style it is an adaptation of the French renaissance and is highly ornamented with statuary. The dimensions are 100 by 100 feet. The several rooms are given over to an interesting display of native products.



AUSTRIA BUILDING

## ADMINISTRATION GROUP.

The visitor's attention is now called to the University buildings, in which are housed the officers of the Exposition and which contain a portion of the Anthropological exhibits. In Library Hall, the north wing are two exhibits of rare interest: the Missouri Historical Association and the priceless display of the Vatican. The Hall of Congresses, which contains the Queen's Jubilee presents, is located on the western side of the inner plaza. The Woman's Building is located just west of the Hall of Congresses, where, in the "Hall of Beauty," a large collection of portraits is shown, representative of the famous beauties of America.

### Queen Victoria's Jubilee Presents.

North end Hall of Congresses, 2d floor.

The Royal Presents included in this collection, by the gracious permission of His Majesty King Edward VII, chiefly consist of gifts made to Her Majesty, the late Queen Victoria, on the occasion of the Jubilee celebrations of 1887 and 1897. Of these the greater number have come from India, where native princes of all grades and representatives of all nationalities and religions, vied with each other in offering to Her Majesty the splendid tribute of her Indian Empire.

These Indian presents are of great interest, not merely on account of the precious metals and rare woods in which they are often worked, but as showing how in recent years European ideas have influenced native Indian art, which, however, in many instances, is represented in its most characteristic and unaffected form.

The remainder of the collection includes gifts offered by the representatives of the British Colonies, many of them richly illuminated addresses, often enclosed in caskets handsomely worked in metal or in native woods, or, as in the case of Cape Colony, represented by a magnificent screen of ostrich feathers, by objects which recall an important industry of the Colony.

### CASE A.

CARVED AND INLAID SANDAL-WOOD CASKET, containing address. From the Vaishya Conference, Meerut.

IVORY INLAID SANDAL-WOOD CASKET on

- four silver feet, with address and signatures. Loose green velvet cover. From the Residents of Etah.
- CARVED WOOD AND IVORY CASKET, containing cylindrical silver case, with address. From the Sardar Davar Edalji Khurshedji Motti and the Parsi Community of Surat.
- SILVER-MOUNTED CYLINDRICAL BAMBOO CASE, containing address. From the Tenants of the Setabganj Estate, Dinagepur, Bengal.
- SILVER CYLINDRICAL CASE, with address, on carved wood stand with silver feet. From the Chief of Phaltan.
- IVORY BUST OF H.R.H. PRINCE CONSORT. From Lady Bloomfield.
- SILVER CYLINDRICAL CASE, with address, on a silver block stand. From the Municipal Committees and District Councils in the Central Provinces.
- CARVED AND INLAID SANDAL-WOOD CASKET, with address and translation on white satin. From the Deva Nagri Association of Meerut.
- CARVED IVORY TUBE, containing address and translation. From the Santana Dharma Sabha, Lahore.
- CARVED EBONY BOX, inlaid with ivory, silver mounted and containing translation of address. From the Municipal Committee, Delhi.
- SANDAL-WOOD BOX, with ivory ornament, containing address and signatures. From the People of the Raniganj District of Burdwan.
- IVORY WRITING DESK, fitted with tray, three inkbottles with pearl tops and four drawers, ornamented with gold and painted plaques, containing translation of address. From the Khan Bahadur Nawab Mahomed Mahmud Ali Khan Rao of Chitari, Bulandshahr, N. W. Provinces.

## CASE B.

- IRON CASKET, inlaid with gold and silver, containing address and translation. From the Residents of Gujrat District, Punjab.
- IRON CASKET AND KEY, damascened in silver and gold, textile bag containing translation and address. From the Municipal Commissioners of Jhelum and Pind Khan, and the District Board, Jhelum, Punjab.
- SILVER CASKET AND KEY, with gold ornament on top, Royal Coat of Arms and figures in relief on



sides and ends. From the Inhabitants of Poonah, Bombay.

CARVED EBONY INLAID BOX, containing adaptations of National Anthem in Punjabi, Hindustani and Roman Oordoo. From Pertab Sing and Bishu Sing, Sikh School Boys of the Village of Mandyani, Punjab.

SILVER AND WOOD CASKET, in shape of a palanquin. From the inhabitants of the City and District of Saugor, Central Provinces.

SILVER MOUNTED CARVED WOOD BOX AND KEY, containing three addresses, two translations and a roll of signatures. From the Inhabitants of Buduan and the Municipal Board of Buduan, N. W. Provinces.

STEEL CASKET AND KING KEY, inlaid with gold and silver, containing address. From Sheikh Hafiz Abdul Karim Khan Bahadur, Meerut, Bengal.

PURPLE AND GOLD EMBROIDERED BAG, containing address with translation and roll of signatures. From the City and District of Ballia.

CARVED WOOD CASKET, ornamented with mother-o'-pearl and silver, with address and translation of the address and signatures in book, also silver-gilt case. From the inhabitants of Saharanpur, N. W. Provinces.

CARVED SANDAL-WOOD CASKET, in the form of an Indian temple, with address. From the inhabitants of Ahmedabad City and Camp, Bombay.

SILVER-GILT CASE, mounted on ivory stand. From the Chiefs of Kathiawar, through their Highnesses the Thakore of Morvi, the Thakore of Limri and the Thakore Sahib of Gondal.

#### CASE C.

BATTLE AXE, damascened with gold. From The Raja Pertab Narain Singh Deo Bahadur of Jushpore in Chota Nagpore, Central Provinces.

SILVER MOUNTED CYLINDRICAL BAMBOO CASE on claw feet, with address and signatures. From the Inhabitants of the Municipality of Jamalpur.

SILVER OCTAGONAL TRAY, bordered with red and green beads.

SILVER PARCEL-GILT BOX, containing address and translation, also ode and translation. From the Inhabitants of the Azamgarh District, N. W. Provinces.

INLAID WOODEN BOX, containing address and translation. From the Residents of Chiniot, in Jhang District, Punjab.

SANDAL-WOOD INLAID CASE with engraved plate, containing address. From the Citizens of Ank-lewar, Broach District, Bombay.

SILVER CYLINDRICAL CASE, with raised flowers, containing address. From the Inhabitants of Dinag-pore Town and District, Bengal.

MODEL OF A LIGHTHOUSE, silver parcel gilt, containing address. From the Raja of Kolhapur.

CARVED AND INLAID SANDAL-WOOD CAS-KET, containing an address. From the Beni Israel Community of Poonah, Bombay.

SILVER AND SILVER-GILT CASE, containing an address and translation. From the Municipal City and District of Multan, Punjab.

WORSTED BOX, containing two Indian shawls, address and translation. From Vichar Sabha Ahluwalian of Rawal Pindi, Punjab.

#### CASE D.

SET OF WHITE JADE ORNAMENTS, consisting of incense burner and cover; incense box and cover; an incense bottle, on rosewood stand.

CARVED SCEPTRE, white jade, with red silk tassels and beads.

BLOCK OF WHITE JADE, carved in parts, on rosewood stand.

PAIR OF METAL INCENSE VASES AND COVERS—From the King of Corea.

A PRAYER PRINTED ON WHITE SATIN, on ivory and silver mounted rollers, enclosed in an openwork silver casket, and letter. From the Loyal Parsee Community of Hong Kong.

AN ADDRESS ENGRAVED ON A SILVER PLATE, in an ivory frame, with gold crown set with diamonds, on ebony standards and plinth. From the leading members of the Malay, Chinese, Cingalese, Hindu and Selangor Communities.

ADDRESS IN CHINESE AND ENGLISH, surmounted by a lion and unicorn and gold filigree work, on a carved stand. From the Penang Literary Association.

#### CASE E.

SILVER BUST OF HER MAJESTY. From Dinshah Ardeshir Taleyarkhan and Sunabai Dinshahji Taleyarkhan.

SILVER PARCEL-GILT CASE, containing address and translation on satin. From the Members of the Municipal Committee of Lahore, Punjab.

SILVER CYLINDRICAL CASE on a silver stand, with address. From the Raja of Devgud Barja State.

SILVER BOX, on a stand overlaid with silver, with address and translation. From the Residents of Tahsil Bansgaon.

LACQUERED CASKET with ivory ornaments, containing list of names. From the residents of Dera Ismail Khan.

ADDRESS IN EMBROIDERED VELVET AND TINSEL BAG. From the Municipality of Hyderabad, Sind.

WOOD CASKET ON FOUR SILVER FEET. From the Nugger Seth and Hindu Community of Surat.

ADDRESS AND SIGNATURES IN AN EMBROIDERED BLUE VELVET BAG. From the Mohammedan, Hindu and Christian inhabitants of Murshedabad.

PAINTED BOX, with address and signatures. From the Residents of Jaunpore.

ADDRESS IN HINDUSTANI on vellum, with portraits of the Queen. From Mohammedan Proprietors and Editors of the Urdu, Persian and English Press in Behar and Bengal.

SILVER CASKET representing an Indian Temple and stand. From the District and Taluka Local Boards, and Municipal Committees within the Bijapur Collectorate, Bombay.

SILVER-GILT CASKET, in the shape of a column, enclosed in a silver mounted wooden box. From the Freemasons of Allahabad.

SILVER TRAY AND STANDARDS TO SUPPORT ADDRESS, filigree work, with birds, butterflies, etc., kincob cover, outer case. From the Rangpur Arya Dharma Sabha, Bengal.

#### CASE F.

EMBROIDERED SILK COVERED BOX, with address and translation. From the Pandits of Delhi.

CARVED WOOD AND IVORY CASKET on four silver feet, with address. From the Inhabitants of Mehmedabad.

SILVER AND GILT CASKET IN THE SHAPE OF AN UMBRELLA, containing address on satin,

- gold embroidered. From the Inhabitants of Adjodhya and the Fyzabad district, N. W. Provinces.
- SILVER PERFORATED CYLINDRICAL CASE, with address. From the Inhabitants of the Nimar District, Central Provinces.
- SILVER-GILT CASE WITH RAISED CROSS, containing an address. From the Chaplains to the Queen, in Scotland.
- EMBROIDERED BLUE VELVET CASKET, containing an address, translation and a book of signatures. From the Residents of the Town of Delhi.
- SILVER-GILT OPENWORK CASKET, with address and translation. From the Inhabitants of the Bahraich District, N. W. Provinces.
- SILVER CYLINDRICAL CASE ON FEET, with address and translation. From the Rungpore Branch of Central National Mahomedan Association, Bengal.
- SILVER FILIGREE CASE WITH GILT MOUNTS, containing address and list of subscribers. From the Inhabitants and Residents of Travancore.

## CASE G.

- SILVER-GILT SALVER, SCENT SYRINGE, SPICE BOX IN SIX COMPARTMENTS, SMALL INKSTAND. From H. H. The Maharaja Holkar of Indore, G.C.S.I.
- SILVER-GILT TRAY with dolphin feet. From the Residents of Mirzapur, N.W. Provinces.
- EMBROIDERED BAG, red velvet, containing address, two sheets and translation. From the Members of the Sanskrit Vidyai, etc.
- SILVER FILIGREE CASKET AND STAND, with address. From Sir Luchmessur Sing Bahadoor, Maharaja of Durbhanga, K.C.I.E., Province of Behar, Bengal.
- LARGE IVORY CASKET, gilt mounts and key, containing address and a book record of the Jubilee proceedings in Bombay in velvet covers. From the Municipality of Bombay.
- IRON CASKET, damascened with gold, containing address and key. From the Raja and People of Bamra.
- SILVER CASE IN THE FORM OF A PILLAR, with base and cap, containing address and translation. From Inhabitants of the Kirwi District, N.W. Provinces.



SANDAL-WOOD CASKET OVERLAID WITH SILVER, containing address. From Rajah of Bobbili in the Vizagapatam District, Madras.

CASE H.

SILVER OVAL CASKET, with jasper lid, two silver bands. From Raja Runybeer Singh of Maihar.

SILVER CASKET in the form of a palanquin, containing two addresses and translations. From the Allahabad District, N.W. Provinces.

OVAL SILVER TRAY with two figures bearing a silver cylindrical case, with address, translation, roll of signatures and stand. From the Inhabitants of Sitapur, N.W. Provinces.

SILVER-GILT OPENWORK BOX. with three plaques of Indian views on lid, containing address and translation. From the Inhabitants of Muttra and District, N.W. Provinces.

SILVER CASKET AND STAND. From the Good Templars of India.

GOLD-EMBROIDERED RED VELVET BAG, with address and translation. From the Residents of Ferozabad, Hyderabad.

DAMASCENED GOLD AND SILVER CASKET, containing an address in a silver tube, with keys. From the Punjab Journalists and Publishers, Lahore.

GOLD DAMASCENED CASKET, containing an address and translation, with loose cover. From Her Majesty's Loyal Sikhs of the Punjab and elsewhere.

CASE I.

GOLD CASKET, with monogram on front, composed of brown, yellow and white Cape diamonds, encircled by a laurel wreath, with bullion cord and tassels. From the Government of the Cape of Good Hope.

GOLD CALABASH, on plush stand. From the Native Ladies' Social Club, Lagos, Gold Coast Colony.

GOLD MEDAL struck in commemoration of the Jubilee, in a velvet case. From the British community in the Argentine Republic.

AN ADDRESS AND SIGNATURES, in wooden covers with crest and lettering set in diamonds on the front. From the London Committee of Deputies of British Jews.

SILVER PARCEL-GILT CASKET, studded with seven diamonds, containing address, with letter and

- stand. From the Mayor and Town Council of Beaconsfield, Griqualand West.
- INLAID CASKET, containing an address in a cylindrical gold box and key. From the Chief of Bhor.
- CARVED IVORY CASKET, ornamented with gems, gold mounts and gold key. From the President and Legislative Council of Ceylon.
- A GOLD AND SILVER MEDAL, struck in commemoration of the Jubilee. From Sir West Ridgeway, Governor of Ceylon.
- A TIGER'S SKULL, mounted with a gold timepiece, barometer, inkstand, penwiper and stand. From H.E. the Prime Minister of Hyderabad.
- WALNUT AND SATIN-WOOD CASKET, with ormolu mounts and gold key, containing two addresses and two lists of signatures. From the Citizens of Kingstown, Jamaica.
- A MASSIVE IVORY CASKET, supported by four Corinthian pillars of gold, and enriched with plaques of gold and crocidolite, containing an address. The plaques are inscribed with the words "Loyalty," "Unity," "Love" and "Devotion." Upon the lid of the casket is a golden spray composed of the rose, shamrock and thistle. These national emblems are studded with 212 diamonds—polished and rough—from the Mines of Kimberley. The names of the mines appear on four small gold plates at the sides of the lid. The casket is lined throughout with white ostrich feathers, and has a case of crocodile hide. From the Town of Kimberley, South Africa.

## CASE J.

- SIGNAL TRUMPET, ivory, gold mounted. From the Karens of Burmah.
- GOLD EMBROIDERED SILK BAG, containing address. From the Central Committee of the National Association for Supplying Medical Aid to the Women of India.
- PEARL EMBROIDERED BAG, containing an address and translation. From the Inhabitants of Benares.
- CARVED WOOD CYLINDRICAL CASE, mounted on carved ivory and wood stand on four gilt feet, with an address. From the Municipal Corporation of the City of Ahmedabad.
- INLAID IVORY CASKET AND STAND, with address and key. From the Municipal Corporation of the City of Surat, Bombay.

ANTIQUÉ CARVED IVORY CASKET, with address and translation. From Babu Khem Singh Bedi, C.I.E., and others on behalf of the Sikh Community.

THREE SILVER JEWELLED ELEPHANTS BEARING CASKET, containing address, mounted on ebony base. From the Inhabitants of Ceylon.

CARVED WOOD CYLINDRICAL CASE, on an inlaid and carved plinth on silver feet, with an address. From the Municipality and Citizens of Naraid.

SILVER PRAYER-WHEEL CASKET, containing address. From the Municipality of Darjeeling.

TWO SILVER JUGS AND TWO SILVER CUPS, studded with turquoises, and stands. From H. H. The Thakor of Limri.

MARBLE CASKET, with mosaic flowers on lid. From the Residents of Etawah, N.W. Provinces.

CARVED GILT INLAID CASKET, with address and key. From the Municipality of Pandharpur.

#### CASE K.

SILVER PARCEL-GILT CASKET, in the shape of a fish, with stand. From the Members of the Bilgram Institute, Oudh.

CARVED WOOD AND SILVER BOUND CASKET, with thirteen plaques on sides, and lid of painted views, containing a covered tin case and key, two outer covers. From the Artizans employed in the Colonial and Indian Exhibition of 1886.

GOLD EMBROIDERED RED SILK BAG, containing address on white satin. From the Rajah-i-Am Association of Lucknow.

SMALL BIDRI WARE VASE AND COVER, inlaid with silver.

PLATE, Bidri ware.

TWO OCTAGONAL BOXES, damascened in gold, with drop handles, two keys.

TWO SMALL OVAL BOXES, damascened in gold with drop handles, two keys.

LARGE VASE AND COVER, inlaid with silver.

HOOKAH BASE, inlaid in silver.

SMALL ENAMELLED DISH WITH VASE AND COVER, jewelled, six diamonds on knob of cover and thirty-two small plate diamonds round lower part of vase.

INLAID IVORY JEWEL BOX, lined with black velvet, with two trays containing address, and key.

OVAL SILVER CHASED BOX, stone in lid.

SILVER AND JASPER INKSTAND, horse-shoe shaped. From the Nawab Amir-i-Akbar-Osman-Jah-Bahadur.

GOLD EMBROIDERED GREEN VELVET BAG, with address, translation and roll of signatures.

From the Residents of Mirzapore, N.W. Provinces.

IRON CASKET, damascened in gold, with key. From the Members of the Indian Association, Lahore, Punjab.

SILVER CASKET, in the form of an Indian Temple, on wooden stand, containing an address, translation and a printed description of the Hoisel, Ishvara Temple. From Mysore and Bangalore.

#### CASE L.

GREEN VELVET BAG, embroidered with pearls, containing an address. From Hassan Ali Mirza and other Inhabitants of Murshidabad

SILVER-GILT CASKET, with raised ornament, containing two addresses and translation. From the Gentlemen of Shahjehanpur and the Municipal Board of Shahjehanpur, N.W. Provinces.

CARVED SANDAL-WOOD CASKET, containing two yellow silk sheets of Sanscrit verses and translation. From His Eminence the Guru of the Religious Matt at Sringeri, Mysore.

EMBROIDERED BLUE CASKET, containing an address and translation in an embroidered cover, with a tray *en suite*. From the Descendants of the Ex-Royal Family of Delhi.

SILVER CASKET, ornamented with forts, etc., containing address and signatures. From the Inhabitants of Admednagar, in the Deccan, Bombay.

BLACK WOOD BOX, ornamented with engraved and pierced ivory, containing address and key. From the Members of the Bombay Native Piece Goods Merchants' Association, Bombay.

SILVER CASKET, with raised gold ornament, containing address and translation. From the Radha Persabai Singh, Maharaja of Dumraon, Behar, Bengal.

#### CASE M.

SILVER PERFORATED CASKET, containing silver cylindrical case with an address. From H. H. the Mir Faiz Mahamed Khan Talpur.

SILVER CASKET, containing illuminated address with Arabic writing, two letters.



GILT MOUNTED WOOD CASKET, containing address. From the Jain Community of Delhi.

BLUE VELVET COVERED CASKET, containing address and translation in gilt, and glazed frame with gilt folding doors.

SILVER CYLINDRICAL CASE, with address, translation and signatures. From the Municipal Committee of Peshawar.

CARVED EBONY CASKET, with silver plaques and handles, and stand. From the Freemasons of the Punjab.

#### CASE N.

CARVED SANDAL-WOOD CASKET, with address. From the Municipality of Meerut.

SILVER OVERLAID CASKET, with gilt plates, containing address and key. From the Jain Community of Delhi, N.W. Provinces.

CARVED IVORY BOX, containing address and key. From the Missionaries and Native Christians in the Punjab.

RICHLY CARVED EBONY CASKET, containing address, translation and key. From the Inhabitants of Kashipur in the District of Terai, N.W. Provinces.

PAINTED WOOD BOX AND KEY, with address, translation and signatures. From the Municipal and District Board, Jaunpur, N.W. Provinces.

CIRCULAR SILVER STAND with gallery. From the Jalsa-i-Tahzeb, Lucknow.

GOLD EMBROIDERED GREEN VELVET BAG, containing address and translation. From the Teachers and Students of Agra College.

CARVED AND ENGRAVED IVORY CASKET, fitted as a work-box and writing-case, with three keys. From H. H. the Maharaja of Kuch Behar.

SILVER CASKET, with silver-gilt mounts, containing address and key. From the Bombay Merchants in Singapore.

OBLONG SILVER CASKET, with raised ornaments, containing address. From the Municipal Board of Ghazipur, N.W. Provinces.

CARVED WOOD AND IVORY CASKET, on silver feet, containing address and signatures. From the Gujerat Ladies' Club and Women of Ahmedabad City.

CARVED SANDAL-WOOD BOX, containing address, kincob cover. From the Kanara Forest Association, Bombay.

## CASE O.

GOLD CASKET, made from about 30 ounces of the finest nuggets of West Africa, and manufactured by native smiths. From the Government of the Gold Coast Colony.

GOLD CYLINDRICAL CASE, set with 14 brilliants at the ends, containing an address. From Lok Singh.

AN ADDRESS, in a blue morocco cover with gilt mounts set with diamonds and other precious stones, in an oak case. From the Borough of Reading.

SET OF THREE MEDALS, struck in commemoration of the Jubilee, on velvet stand. From the Royal Mint.

GOLD AND SILVER ORNAMENTED CASKET, containing an address, a silver medal, gold chain with booklet attached, and stand; in a bird's-eye maple cabinet with silver plate. From the Mayor and Corporation of the City of Toronto.

SILVER-GILT CASKET, containing an illuminated address with photograph, and stand with engraved silver plate. From the Mayor and Subscribers to the Windsor and District Jubilee Scheme.

IVORY AND SILVER-GILT CASKET, jewelled and enamelled, surmounted with jewelled silver-gilt Royal Coat of Arms, on marble stand. From the Borough of Royal Leamington Spa.

LARGE WOODEN CASKET, supported by four metal swans on blocks of gold quartz, containing address and gold key. From the Legislative Council and Legislative Assembly of Western Australia.

AN ADDRESS ON A GOLD PLAQUE, made from the gold and set with the diamonds taken from the Randt District, in a case with doors. From 35,000 British Subjects in The Transvaal.

FOURTEEN NEPAULESE GOLD COINS, on stand. From Sir Bir Shumshere of Nepaul.

## CASE P.

ROYAL SADDLERY, the gifts of Indian Rajas and Princes.

## CASES U AND V.

A CHAIR OF STATE, of elegantly carved ivory on truss-shaped legs with lion paw feet, the arms terminating in lions' heads.

A CARVED IVORY FOOTSTOOL, with two steps, *en suite* with State Chair, the steps lined with green

silk velvet with gold lace border. The sides enriched with moveable eagle heads with wing ornaments.

A SHAPED KNEELING CUSHION, in green silk velvet, very richly embroidered in gold and silver thread, with two gold and crimson tassels on the front corners.

Presented to Her Majesty Queen Victoria by the Maharaja of Travancore.

CASE W.

PAIR OF ELEPHANT'S TUSKS, mounted on a buffalo's head carved in ebony, which is supported on four griffins. The tusks rest on the heads of four figures representing some of the incarnations of Vishnu. All the figures are of carved ebony. With glazed oak case. From H.H. the Maharaja of Travancore.

CASE X.

PAIR OF ELEPHANT'S TUSKS, mounted as flower vases on a stand of rosewood, covered with ivory. With glazed oak case. From H.H. the Maharajah of Travancore.

CASE Y.

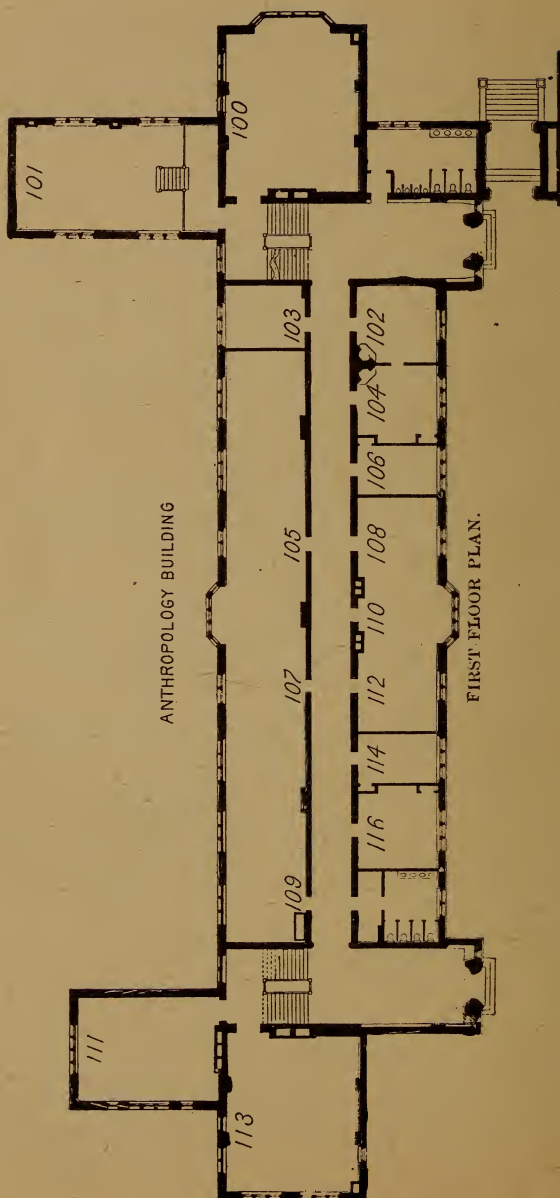
AN OSTRICH FEATHER SCREEN. From the Ostrich Farmers and Women of Cape Colony.

FOUR PEACOCK FEATHER FANS. From the Municipal Board of Jhansi, N.W. Provinces.

## ANTHROPOLOGICAL BUILDING.

### Notable Exhibits.

- ROOMS 100 AND 101—EGYPT—Reproductions in life-size groups of scenes from ancient Egyptian life. Collection of implements, utensils, bronzes and pottery from the tombs of the Pharaohs. Mummy of the Greek period. Chapel from the Mastoba of Ra-Kapu, taken from the cemetery of Sakkara. Large collection of bas-relief casts from the Cairo Museum.
- ROOM 103—Remarkable exhibit of prehistoric weapons and implements used by the aborigines to create fire.
- ROOM 103—LOUISIANA—Collection of stone implements and native basketry.
- ROOM 104—Collective exhibit of prehistoric mechanical devices and a host of relics showing the evolution of the pipe.
- ROOMS 105 AND 107—MEXICO—Figures in wood rep-





representative of Indian races of the state of Oaxaca, clad in native apparel. Reproduction of famous Aztec ruins and Mexican antiquities.

ROOMS 106, 108, 110 AND 112—OHIO—Interesting display of prehistoric implements and ornaments found in the celebrated Ohio mounds.

ROOM 109—UNIVERSITY OF CHICAGO—Collection of native Mexican costumes, antiquities and ceremonial objects.

ROOM 109—PHILLIPS ACADEMY—Antiquities gathered from American caves.

ROOM 109—WYMAN EXHIBIT—Display of aboriginal beads, strings, belts and wampum.

ROOM 116—DAVENPORT ACADEMY OF SCIENCE—Prehistoric stone pipes, including the famous "Elephant pipes."

ROOMS 203, 205, 207, 209 AND 211—MISSOURI HISTORICAL SOCIETY—A most interesting exhibit which illustrates by epochs the settlement of the Louisiana Territory. There are relics, documents, portraits, weapons, coins, and the coat of August Chouteau, together with numerous articles of rare and historical interest. This collection should be seen.

ROOM 213—FRANCO-LOUISIANA SOCIETY—Collective display of documents and manuscripts bearing the signatures of Napoleon, 1812, and of the Kings of France dating back to 1685. There are also many old engravings, paintings and portraits.

ROOMS 208 AND 210—THE VATICAN COLLECTION—This exhibit is one of exceeding interest, and was authorized by His Holiness Pius X. It includes: Letters of Leo XIII to his mother when he was a child of nine years of age.

Thesis on Graduation from the Seminary: Leo XIII. History and Genealogical Tree of Leo XIII's family, compiled when he was a priest.

Letter of Leo XIII to his brother, announcing his election as Pope.

Manuscript collection of the Poems of Leo XIII; last letter of Leo XIII to his family.

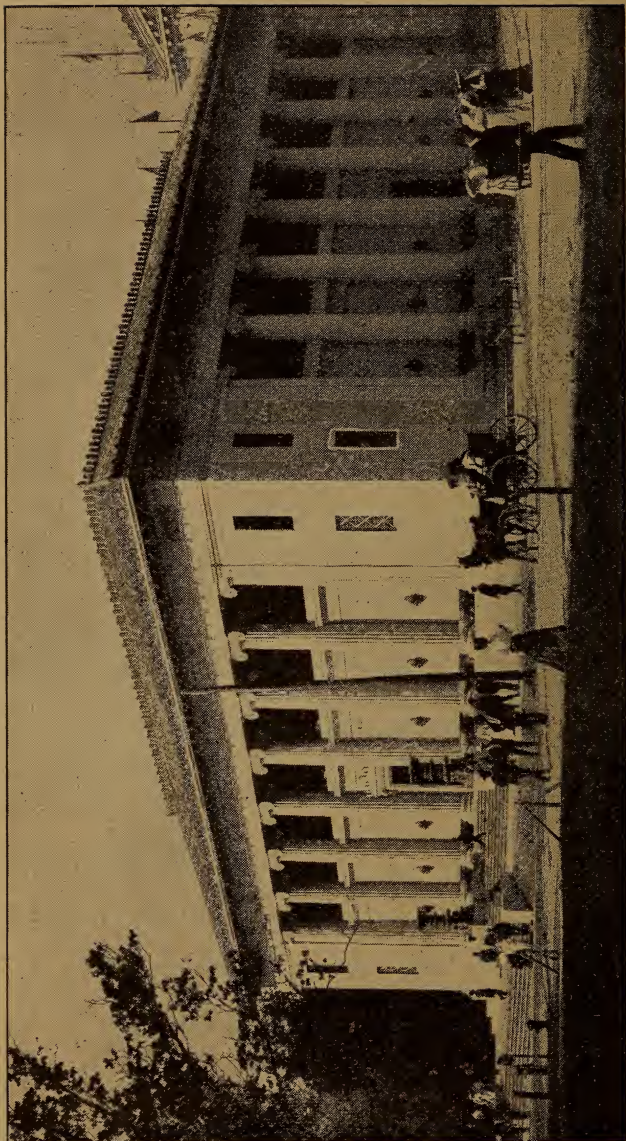
Prayer Book, Breviary, Rosary and Robes worn by Leo XIII.

Cane and red umbrella of Leo XIII.

Portrait of Leo XIII.

Portrait of Pius X.

Portrait of the principal officials of the Vatican and the most distinguished Cardinals.



FORESTRY, FISH, AND GAME BUILDING

Photographic enlargement of St. Peter's, Rome.

Photographic enlargement of the different portions of the Vatican.

Copies of the most famous decorations of the Vatican, including the Sistine Chapel.

Sketches of the Catacombs.

Collection of coins issued by the various Popes.

Collection of autographs from the archives. Exhibit of mosaics from the papal mosaic studio.

Maps and documents relating to missions in Louisiana Territory.

Reproduction of the Codex Vaticano. (The oldest copy of the Holy Scriptures in existence.)

Reproductions of precious and unique manuscripts belonging to Leo XIII.

Vestments worn by Leo XIII.

South of the main entrance opposite Belgium is the government building of

## ITALY.

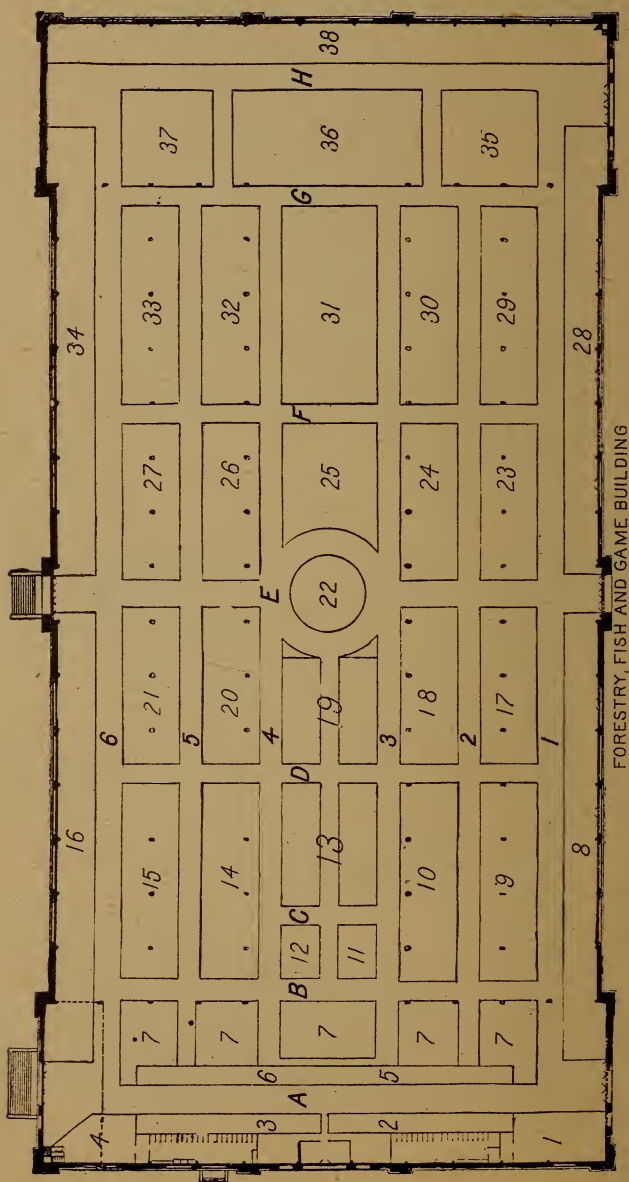
This is a beautiful one-story pavilion, which stands high above the garden level and is reached by a stately flight of stairs. Towering standards flank the stairs, the tips being crowned by bronze *victory*s. The gardens are surrounded by a 10 foot wall on two sides, the third side having a rectilinear peristyle of Ionic columns through which entrance is made. The interior walls are encircled by a porcelain frieze and bronze figures are exposed at effective points. Architect, Guiseppe Sommaruga, of Milan.

Completing the Foreign Group with an inspection of Italy's building, the visitor turns southward, passing the Administration restaurant, then west upon Olympian Way, to the northern entrance of the

## FORESTRY, FISH AND GAME

### BUILDING.

It is a well-planned structure of Corinthian design. The central nave is 85 feet wide and entirely clear of posts. Four smaller aisles, two on either side, are each 50 feet wide. The aquariums, 60 in number, occupy a space 35 by 185 feet in the east end of the building, while nearby is a pond 35 by 55 for large fish, and farther west is a circular salt-water basin, 40 feet in diameter and 5 feet deep, containing salt-water fish. The dimensions are 300 by 600 feet with an area of about





6 acres. Architect, E. L. Masqueray, of St. Louis. Cost, \$175,000.

### Notable Exhibits.

SECTIONS 2 AND 6—Pictures illustrative of the hunting and fishing regions traversed by the Inter-colonial railway of Canada. Mounted specimens of fish and game.

SECTIONS 3 AND 6—Aquariums of live fish from the state fisheries of Pennsylvania. Model of hatchery and fishery. Interesting collection of photos and water colors.

SECTION 7—Glass transparencies of wild game taken by flashlight on the south shore of Lake Superior.

SECTIONS 10 AND 18—Hunting implements and firearms of German manufacture.

SECTIONS 31 AND 36—Collective exhibit of 303 varieties of woods, feathers, birdskins and butterflies from Venezuela.

SECTIONS 8 AND 17—Old timber hauling cart used in Siam. Scented woods, elephant tusks, rhinoceros skin and hunting appliances.

SECTIONS 11 AND 13—Adirondack log cabin containing photographs of mountain scenery in New York. Interesting exhibit of native woods and a large display of mounted specimens of fish and game.

SECTION 28—Rough and finished products of the forests of North Carolina.

SECTION 7—Aquarium showing specimens of Missouri's game fish.

SECTION 17—Ceylon government display of its hunting, fishing and forestry products. Black leopard skin, model of basket woman and grotesque figures carved on wood.

SECTIONS 9 AND 17—Collective exhibit of 216 kinds of woods from the forests of Argentine Republic together with a magnificent showing of skins, furs and feathers.

SECTION 9—Interesting collection of Indian relics, arrow heads and bead work.

SECTION 38—Museum of natural history containing a collection of mounted birds from all parts of the globe.

SECTION 38—Unique vine-covered pavilion of Funsten Bros. & Co. and a remarkable exhibit of rough and mounted furs.

SECTION 31—Historic firearms collection exhibited by the U. S. Cartridge Co.

SECTION 35—Remarkable display of rough and polished Brazilian hardwoods.

SECTION 28—Rustic pavilion and exhibit of the state of Michigan.

SECTIONS 33 AND 34—Handsome pavilion erected by California which houses the state's exhibit of highly polished woods and its general fish and game display.

SECTIONS 20 AND 26—Models of fishing vessels used by Japanese fishermen. Notable exhibit of isinglass, corals, and pearls.

SECTION 25—Exhibit of rough and polished timber grown in Montana. Mounted specimens of wild game and mountain trout.

SECTION 25—Cliff-shaped pavilion of Colorado covered with mounted game, the interior of which is filled with furs, mounted birds and fish, and many photographs.

SECTION 16—Model salmon fishery on the Columbia river in Washington. Specimens of forest products and illustrations of the lumbering industry.

SECTION 27—Cork bark and products from Portugal.

SECTION 23—Pavilion of Oregon pine containing a large assortment of polished native woods. Cage of golden pheasants.

SECTION 37—Cottage of the St. Louis Lumbermen's Association, in which are shown the products of the yellow pine industries.

SECTION 15—Ornamental rustic pavilion constructed of over 3,000 varieties of woods peculiar to Canada. Mounted specimens of wild game, fish and birds.

SECTION 12—Tank containing a family of live beavers.

SECTION 16—Typical Alaska fishing village with log cabins and all the accoutrements of a salmon fishery.

SECTION 21—Collection of hunting trophies secured in the various regions of South Africa. Interesting exhibit of guns and hunting equipment of English manufacture.

SECTION 22—Tank containing specimens of salt water fish from the New Jersey coast.

SECTION 10—Interesting display of Egyptian shoes, leather goods and relics.

SECTION 36—Display of the U. S. Bureau of Forestry.

Across the avenue, and several hundred feet to the west, is the German outside railway exhibit, the next feature being that of

## ALASKA.

The main building is of mixed classic and colonial design, connected on either side by native Hydah Indian houses with rows of sacred totem poles as the prevailing decorative scheme. The lower floor of the main building serves as an exhibit hall. In the center is an immense relief map of Alaska, and the remaining space is taken up with the varied mineral, agricultural, lumber and fur exhibits. The top floor is used largely as a gallery for the display of pictures of Alaskan scenery.

Directly south and reached by a short walk which passes the outside Forestry display of the United States government and Missouri's game exhibit, is seen the

## U. S. MAP IN GROWING CROPS.

The map covers an area of over five acres, each state and territory being represented by plants indigenous to it with cinder paths marking the coast and boundary lines.

Adjacent and westward is the reservation and exhibits of

## ETHNOLOGY.

This tract is devoted largely to a showing of the most striking tribes known to science, embracing the Pigmies of Africa, the Aism tribe of the Island Hokkaido, near Japan, the Jehuedahes of Patagonia, the Seri of Tiburon Island, and the American Indians, including the famous Geronimo Apaches, Kiowas, Iroquois and others. In addition to an Indian School the various tribes are represented by family groups engaged in their native occupations.

Northwesterly and across the roadway is the final attraction of the day, that of the

## PHYSICAL CULTURE EXHIBIT.

This exhibit occupies the gymnasium buildings and athletic field of the Washington University property. The Gymnasium is 94 by 182 feet in dimensions and the athletic field is 760 feet long. In the Stadium, or grand stand, are seats for more than 25,000 people. The Olympian Games, a series of remarkable athletic feats, reproductions of the famous games of Ancient Greece, will be given on the following dates:

**Athletic Events.****MAY.**

- 12 College Gymnastic Championships.
- 13 All-Around College Gymnastic Championships.
- 14 Interscholastic Meet for Missouri.
- 21 Open Handicap Athletic Meeting.
- 28 Interscholastic Meet for Schools of Louisiana Purchase Territory.

**JUNE.**

- 2 Amateur Athletic Union—Handicap Meeting.
- 3 A. A. U. Junior Championships.
- 4 A. A. U. Senior Championships.
- 6-10 Interscholastic Baseball.
- 11 Western College Championships.
- 18 Turners' Mass Exhibition.
- 20-25 College Baseball.
- 29-30 Interscholastic Championships.

**JULY.**

- 1- 2 International Turner Contests.
- 4 A. A. U. All-Around Championships.
- 4- 6 Elementary and High School Games.
- 5- 7 Lacrosse.
- 8- 9 Swimming and Water Polo Championships.
- 11-12 World's Basket Ball Championships.
- 13-14 College Basket Ball Championships.
- 15-16 Interscholastic Basket Ball Championships.
- 20-23 Irish Sports—Hurling and Gaelic Football.
- 29 Western A. A. U. Open Athletic Club Handicap Meeting.
- 29-30 National Regatta.
- 30 Western A. A. U. Championships.

**AUGUST.**

- 1- 6 Bicycling.
- 1-13 Roque Tournament.
- 1-31 Special Physical Training—Programme; Lectures, Exhibits, etc.
- 15-17 Bowling on the Green.
- 15-20 Y. M. C. A. Athletics.
- 29 to Sept. 3, Olympic Games.
- 29 Tennis.

**SEPTEMBER.**

- 8-10 World's Fencing Championships.
- 12-17 Olympic Cricket Championships.



19-21 National Archery Association.

19-24 Golf.

26 to Oct. 1, Military Carnival.

### OCTOBER.

14-15 A. A. U. Wrestling Championships.

27 Turners' Mass Convention.

28 A. A. U. Gymnastic Championships.

29 Gymnastic Championships.

### NOVEMBER.

7-12 Interscholastic Football.

10-11 Relay Racing.

12 College Football.

15-19 Association Football.

17 Cross Country Championships.

21-26 Intercollegiate Football.

24 College Football and Local Cross Country Championships—East vs. West.

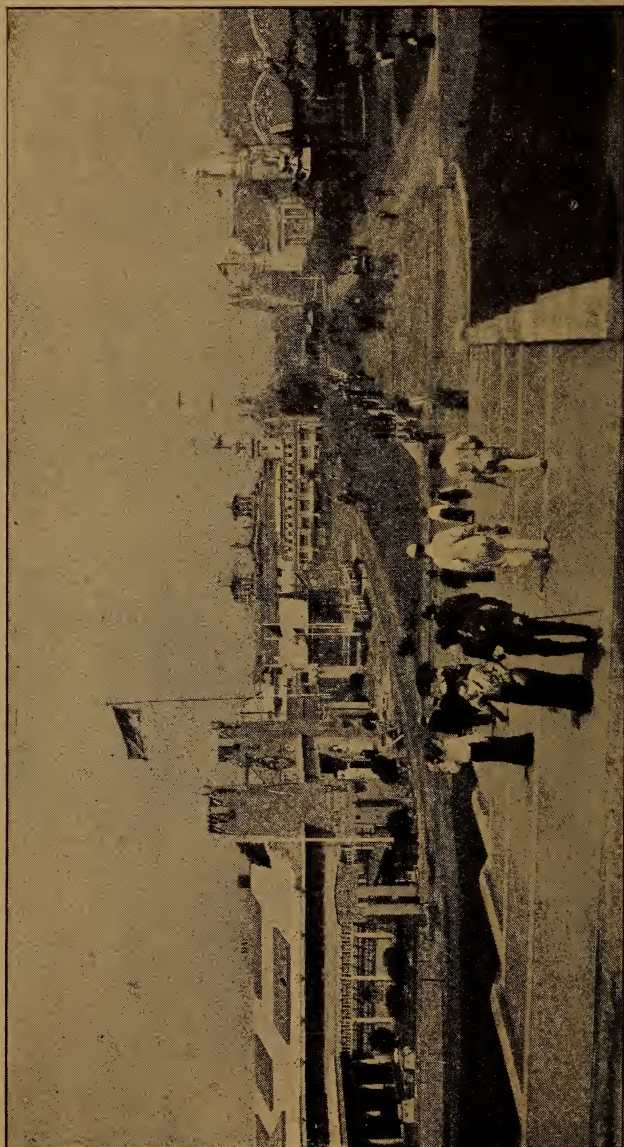
### Notable Exhibits.

Collective display of photographs, charts and periodicals, made by the Y. M. C. A., colleges and athletic organizations of the United States.

Trophy room, where the visitor may inspect numberless medals, cups, pennants and trophies won from time to time by the athletes of Yale University.

Exhibit of gymnasium apparatus and equipment.

Concluding with the exhibits of Physical Culture the day's tour is at an end, and Intramural trains may be taken at stations 5 or 6, which will carry the visitor to the Lindell avenue entrance.



FOREIGN BUILDINGS

## SIXTH DAY.

### "The Pike"; State Buildings.

The sightseer's sixth and last day at the Exposition dawns, and in many respects it will be more remarkable than the others. Transportation to the Lindell avenue entrance via Wabash trains from the Union depot is suggested as the most convenient method of reaching the main entrance to "The Pike." This avenue given over to "midway" attractions has been most aptly named. It is over one mile long and shaped like a capital E with the open end turned south toward the main picture of the Exposition. "The Trail," or west prong of the E lengthens and extends parallel with University Way, a central thoroughfare running from north to south, and upon which faces the Agriculture, Horticulture and many of the Foreign buildings. Entering this gayety boulevard from near the terminal station, there opens up before the visitor a vista of things truly wonderful, an aggregation of attractions which might not be seen in a lifetime if one were to seek them out in their native places. If the visitor can possibly afford it, he should not hesitate to see everything along this boulevard of wonders. The initial attraction on "The Pike" is the

### GERMAN TYROLEAN ALPS.

The visitor finds here an extensive panorama, depicting the picturesque charm of Alpine mountain scenery with realistic views of the Jungfrau, the Matterhorn and the glaciers and ravines that lie between. Castles, cottages, cafés and a townhall, all built in true Tyrolean fashion, lend additional charm to the view. Electrically shown pictures of the Oberammergau Passion Play may be seen in the village church and ranged along the streets are numerous booths presided over by young ladies in national dress.

### IRISH VILLAGE.

Here the history of the Celtic race is revealed in the industrial exhibit of linens and laces, and the song of the loom and the story of poetry and music is interpreted in the old-time illuminated manuscripts and the oddly carved collection of harps, fiddles and pipes. Local scenery of the most famous parts of

Ireland and Blarney Castle are reproduced, the latter forming the main entrance to the village. There are many forms of amusements and the "Rocky Road to Dublin" may be traversed in one of the Irish jaunting cars.

### UNDER AND OVER THE SEA.

Here the visitor may take an illusionary voyage to Paris in a submarine boat, through the bullseyes of which the traveler may view the wonders of the deep. After reaching Paris the visitor ascends the Eiffel Tower and scans the metropolis of France. From the Eiffel Tower an airship is entered which crosses the Atlantic and brings the visitor back to St. Louis.

### STREETS OF SEVILLE.

This attraction is typically Spanish and full of life and dash. The "Court of Lions" of the Alhambra and the "Market Place of Triana" are reproduced to the minutest detail. There is also a Theatre of Flowers where high-class dances are given, a Spanish café, and the Theatre Zarzuela in which light opera on a magnificent scale is presented by the Rancoroni Opera Co., an organization direct from Madrid.

### HUNTING IN THE OZARKS.

The hunter and sportsman will find here immense shooting galleries and an interesting and realistic panorama of the scenery incidental to a hunting trip through the chain of mountains which rise in the southern portion of Missouri.

### HAGENBECK'S ANIMAL SHOW.

Animals of all climes and degrees of ferociousness roam at large on a sloping panorama of mountain and valley, lake and waterfall, without the interposition of bars or screens between them and the visitor. By a patent invisible device the seeming peril offered the spectator is of course only imaginary. The arena covers an area of 300 by 300 feet.

There are 1,500 trained animals in the show. In addition to the open-air arena, where the man-eaters and other large animals range, there are a multitude of open cages containing complete collections of the monkey tribes and many birds. A large covered auditorium and stage is provided for the performance of the animals.



In the animal drive one can ride behind a tandem of ostriches, zebras, fat-tailed sheep, sheep antelopes, or the hybrid zebrule, or mount an elephant, dromedary or camel. The giant specimens are shown in a separate division, where will be seen monster reptiles weighing as high as 280 pounds, altitudinous apes, enormous tortoises which measure 5 and 6 feet across the shells and can draw a two-horse wagon with a load, and giant lizards 7 feet long. The total value of the animals contained in the menagerie is estimated at over a million dollars.

## MYSTERIOUS ASIA.

This exhibit consists of a village made up of characteristic elements from India, Ceylon, Burmah and Persia, with streets, bungalows, booths and bazaars. There is an Asiatic theatre in which various forms of oriental dances may be seen. Dromedaries, elephants, water buffalo and sacred oxen are in evidence, and there is also a large colony of natives engaged in rug making and weaving.

## TEMPLE OF MIRTH.

This unique conception will give unlimited pleasure to the visitor. There is a \$25,000 crystal maze, a cave of the winds, a chamber of novelties and distorting mirrors of unusual size and magnifying strength.

## MOVING PICTURES.

Here the visitor is treated to a ride in the "Golden Chariot," a recent invention as applied to moving pictures. The subjects are well chosen and many of the pictures shown are those of famous characters and historical scenes in connection with the Louisiana Purchase.

## MOORISH PALACE.

This building contains an historical waxwork exhibition of the manners and customs of the East Indian races, in which the characteristics, dress, industries and diversions of these people are illustrated by models of superior workmanship. Other groups exhibited reflect important events in the acquisition of the Louisiana Territory, for instance, the discovery of the Mississippi, burial of De Soto, transfer of the Louisiana Territory and events connected with the explorations of Lewis and Clark.

## FAIR JAPAN.

The entrance is a copy of the Temple of Niko, one of the most famous in the Mikado's realm. There are representations of the Emperor's garden at Tokio, a street of Asakusa, a typical royal dwellinghouse and a Japanese art gallery. In the village are shown features of Japanese life, including vaudeville entertainments, comic opera scenes, Geisha girls from Tokio, mystic art performances and jinrikisha riding—a novel means of transportation.

## ANCIENT ROME.

A street in Ancient Rome is here reproduced with dwellings, temples, theatres and a great amphitheatre of the Augustine period where gladiatorial combats and hippodrome sports revive recollections of the bloody days of Nero. It is a realistic picture of life in the Eternal City, and the "Flower Parade" and "Burning of Rome" are features which require the services of several hundred men and women. Kilauea, the burning mountain of the Hawaiian Islands, is also shown here. Visitors may ascend the mountain and look down into a cauldron of fiery lava, where rising from the depths of the crater is seen the "Spirit of Fire," a propitiary god of the Hawaiian race.

## GLASS WORKERS.

This is an industrial exhibit of much interest. The weaving of glass into tablecloths, embroidery, handkerchiefs, neckties and gowns are some of the astonishing things done by the spinners employed in this unique industry.

## THE HEREAFTER.

This spectacle is an enlarged production of "Heaven and Hades." By scenic and mechanical illusion effects, the experience of the soul, as depicted in Dante's "Inferno," is vividly portrayed. Spectators pass over the River Styx and visit the domain of His Infernal Majesty, after which they pass the realms of the redeemed and feast their eyes upon the glories of Paradise, as they listen to the songs of praise arising from the foot of the great White Throne.

## PARIS.

On the open streets are buildings and booths after the quaint designs found in "Gay Paris" and the Prov-

inces. These streets are peopled with Parisian types—grisettes, students, singers and musicians. Features of special interest are reproductions of the celebrated Café Bruant, a meeting place of the gay bohemians, and the Café Chantant, where dancers and vaudeville stars give endless amusement.

### OLD ST. LOUIS.

Here is represented the city as it existed in 1803, the year of the Louisiana Purchase. Stockades, forts, shops, schoolhouses and residences are literally reproduced on a reduced scale. In the churches and larger structures are relics of the period. Lectures are given and the amusements of the time exemplified by persons in old-time costume.

### CREATION.

Here the spectator embarks upon a boat and travels through the past centuries, each showing some characteristic historical scenes and personages—until he reaches the Garden of Eden, where he is presented to Adam and Eve. He is then carried farther backward through the spectacular phases of evolution, through the various geological ages to the point whence light emerges from chaos. The last is paradisiacal finale full of electricity and color.

### PALAIS DU COSTUME.

Exhibiting the dress, house furnishings, and to a certain extent the manners of the various periods from the early history of Egypt to the present time. Some of the rooms portray historical scenes, and the elaborate costumes and furniture at the time of the Empire and Louis XIV. are shown, together with many of the latest creations by Worth and Felix of Paris.

### BABY INCUBATOR.

This concession illustrates the manner by which infants are artificially "mothered" in a mechanical apparatus calculated to supply the deficiencies of birth and the lack of natural care.

### SIBERIAN RAILWAY.

Taking a train of real Pullman cars, the visitor is carried through Russia and Siberia and given an insight into the landscape, architecture, life and cus-

toms of those remote regions. A Russian town is finally reached in which characteristic bits of St. Petersburg and Moscow are reproduced. There is also a roof garden where foods and drinks are served.

### CHINESE VILLAGE.

Life in the "Flowery Kingdom" is here fully exemplified and native plays, with all their characteristic accessories, are given in the theatre by a troupe of native artists. The joss house, with its wealth of color and unique collection of gods and religious symbols is an interesting spot.

### CONSTANTINOPLE.

Some of the most interesting sights of the Turkish metropolis are seen here. The "Bazaars of Stamboul" are faithfully copied from the original—a great trading mart in Constantinople. There are brass beaters, candy makers, and a host of natives engaged in the vocations of their country.

### STREETS OF CAIRO.

Realistic scenes of everyday life in the famous Egyptian city are here depicted. Bazaars, mosques and dance halls are reproduced and the strange customs of the people of that far-away land will prove of great interest to visitors.

### ESQUIMAUX VILLAGE.

The façade of the show exhibits beetling cliffs, fields of snow and glacier formations, with dogs and sleds and a tunnel in the snow of the cliffs to lend realism. Inside a tempting prospect of more icebergs and glaciers surrounding an arm of the Northern sea is offered. A fight between Esquimaux and savage dogs will afford a little warmth to the spectator. Native boats plying on real water, along the sides of which are ice crags and stalagmites and stalactites, also serve to cool the heated visitor. An ice colonnade, booths for the sale of Alaskan articles and a profusion of Arctic wonders are other features.

### MAGIC WHIRLPOOL.

This attraction consists of a circular waterfall 60 feet in diameter and 40 feet high, to the brink of which the visitor is taken in a boat. After making



two circuits of the ring over which the water pours, the boat is suddenly drawn beneath the falls and plunges in a circular sweep to the bottom. It then enters a tunnel in which are spectacular effects termed the "Menageries," the "Demon's Kindergarten," "Bridge of Sighs," "Haunted Castle," "Dance of the Phosphorescent Phantoms" and other alluring alliterative sights.

### **CLIFF DWELLERS.**

The cliff ruins for which the southwestern portion of Colorado is famous are here reproduced. They include the well known Cliff Palace conceded to be the most remarkable and beautiful of all that remains of the works of the North American Ancients, and are occupied by a colony of Moki Indians.

### **JIM KEY.**

Here may be seen an educated horse, who reads, writes, spells, figures, counts and changes money. Housed in his golden horseshoe pavilion, this wonderful equine holds daily receptions and is one of the real novelties of "The Pike."

### **THE OLD PLANTATION.**

The visitor finds a village inhabited by plantation darkies. Each of the cabins has a garden patch, where cotton, tobacco and melons are cultivated. A cotton gin and press is also shown, and genuine plantation music and dancing are features of the show in a specially designated theatre.

### **WATER CHUTES.**

Almost every visitor to "The Pike" is familiar with "Shooting the Chutes." If not, they may here be initiated into the pleasures of this popular and exhilarating form of amusement.

### **SCENIC RAILWAY.**

This attraction consists of a thrilling ride in commodious and safely constructed cars which glide past scenes of almost every quarter and climate of the globe.

### **BATTLE ABBEY.**

In this mediaeval-shaped building are shown a series of cycloramic pictures representing the Battles

of Yorktown, New Orleans, Buena Vista, Gettysburg and Manassas, the Custer Massacre, and the Battle of Manila. There are also shown many war relics and trophies of great value and historic interest, loaned from the war museum of Chas. F. Gunther of Chicago.

### NAVAL EXHIBIT.

The battles of Manila Bay and Santiago are realistically portrayed, showing the battleships Oregon, Illinois, Iowa and Indiana, the cruisers New York, Boston, Charleston, Chicago, Brooklyn and Olympia, also a small fleet of torpedo and submarine boats. This spectacle is well worth seeing and was conceived by Capt. Paul Boynton, the noted swimmer.

### GALVESTON FLOOD.

This wonderful picture is shown by means of the scenograph, the effect being obtained by a combination of mechanical and electrical devices. The terrible storm with its attendant scenes is vividly represented, together with a view of Galveston restored, and the new sea wall.

### FIRE FIGHTERS.

A most interesting exhibit, which shows the modern development of the art of saving life and property from fire, is given by the firemen and trained horses that were the sensation of the Paris Exposition.

### NEW YORK TO THE NORTH POLE.

The American liner "St. Louis" has been reproduced and is set in a large pool of water. Passengers are taken to the North Pole and then escorted to a theatre fifty feet in the rear, connected with the ship by a gang-plank, where they are shown the wonders of the "Aurora Borealis at Home" and other remarkable sights.

The visitor will now turn southward and proceed along "The Trail," a thoroughfare leading in that direction, to the

### OBSERVATION WHEEL.

This is a novelty in amusement structures, and is built entirely of steel, somewhat resembling a huge bicycle wheel hung between two towers. The wheel is 340 feet high, and consists of two skeleton wheels

28½ feet apart, and held together by strong steel shafts and ties. Between the outer rims, or crowns, of this gigantic wheel-frame are suspended thirty-six passenger coaches, balanced upon great steel trunnion pins. These coaches are larger than ordinary passenger cars on railroads and accommodate sixty passengers each, or a total of 2,160 when all are loaded. The two steel towers upon which the axle rests and revolves are 137 feet high, 5 feet square at the top, and 40 by 50 feet at the bottom, and rest upon solid masses of concrete masonry over eighteen feet deep. The axle is the largest steel forging ever made, being 33 inches in diameter, 45 1/6 feet long, weighing 56 tons.

Parties may rent cars for an entire evening, and tables will be laid and meals served while the wheel is making its circuits. Privacy will be insured for the dinner parties whenever desired by curtains in the cars which may be drawn. Twenty-five searchlights are installed in the cars in order that their rays may be thrown at night on any part of the grounds that passengers may wish to view in that way. The ornamental lighting of the wheel will be attained by about 8,000 incandescent lamps.

Opposite and east is the national reservation of

## JAPAN.

The main pavilion is a reproduction of the Shishinden Palace at Tokyo, where the Emperor grants audience to his ministers of state. Other pavilions of typical Japanese architecture complete this interesting group of seven buildings and are occupied as tea gardens, bazaars and living quarters for the commissioner and his suite.

Across "The Trail" is the

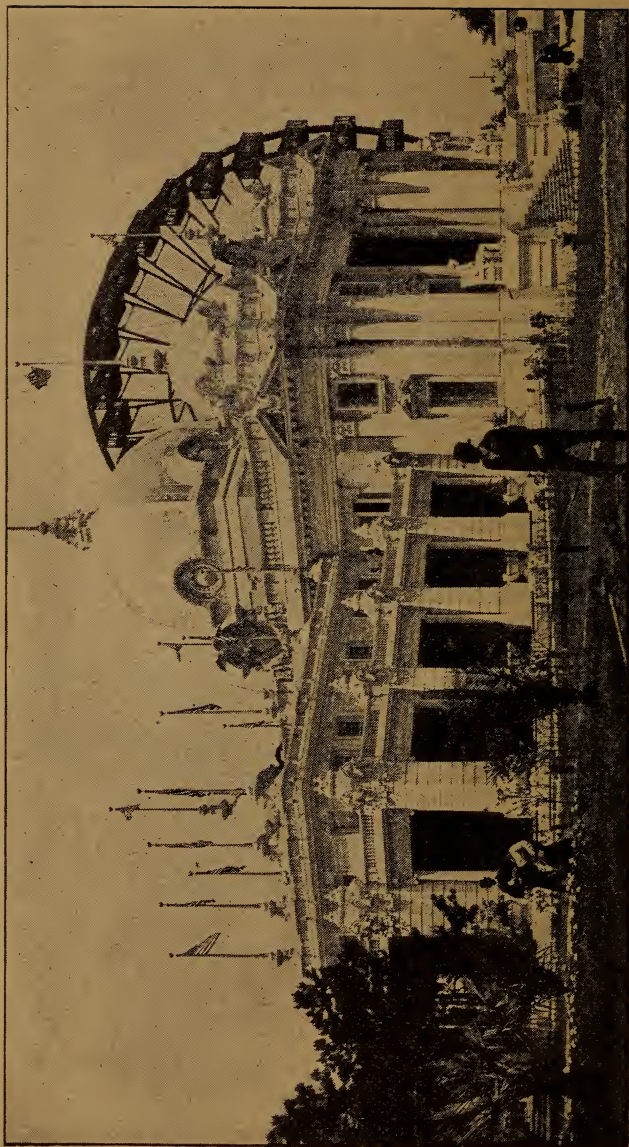
## LINCOLN CABIN.

The cabin in which President Lincoln was born (in Larue County, Kentucky) has been copied in every detail and is here shown, together with numberless relics and historical data.

South, and next, is the handsome state building erected by

## ILLINOIS.

Broad verandas surround the building which is renaissance in character. Heroic statues of Lincoln and Grant flank the main entrance which leads to a



ILLINOIS STATE BUILDING



rotunda reaching up three stories to a vaulted dome. The walls of the State room just behind the rotunda are highly decorated with mural paintings—an epical frieze six feet wide, telling the history of Illinois. There is every possible convenience for the comfort of the visitor and a most interesting display setting forth the history of the entire Northwest is exhibited by the Illinois Historical Society. Architects, Watson & Hazelton, of Chicago.

Adjoining the Illinois building is that of

## CALIFORNIA.

La Rabida, an old mission house in the southern part of the state, has been reproduced with the big arcaded cloister and all the characteristics of the California mission buildings. The two bell towers taper upward in tiers to a lantern-crowned dome; projecting from either side is a lower building, two stories high with an arcade and cloister on each floor, supplying a cool promenade 11 feet wide. On the second floor above assembly hall is a roof garden where native plants supply shade for visitors. In the Exhibition room will be found an interesting display of California's various resources. Architects, Newsom & Newsom, of San Francisco.

Next is the

## TEMPLE INN.

This structure is a reproduction of the Hackensack Club House at Hackensack, N. J. It is of classic style with veranda columns treated in the Doric style of architecture. Refreshments in the form of lunches, regular dinners, or *a la carte* may be obtained here.

Across the walk will be noticed the

## TEMPLE OF FRATERNITY.

This handsome building was erected by the various fraternal organizations of the United States, and is open to all orders and associations of either male, female or mixed memberships. It has many of the characteristics of a club house and contains eighty rooms. The architecture is of a classic Grecian type, the cost exceeding \$200,000.

Crossing the boulevard the visitor will arrive at the state pavilion of

## GEORGIA.

This building is a copy of the residence of the late Gen. John B. Gordon at Crawfordsville. It is familiarly known as "Sutherland," and is a charming example of the Georgian type of architecture. The furnishings are those of ante-bellum days and large porches surround the structure.

Opposite is the building of

## IDAHO.

It is a uniquely designed pavilion of the bungalow style, one story high with a roof of red Spanish tiling. The interior is like that of a Spanish hacienda with ten rooms opening on an interior court, or Patio. Idaho's natural resources are displayed in several of the rooms and are well worth a close inspection. Architect, J. Flood Walker, of Boise City.

South of Georgia's building is that of

## VIRGINIA.

"Monticello," the home of Thomas Jefferson, and designed to the minutest detail by his own hands, is here reproduced. It was in the original of this building that the illustrious author of the Declaration of Independence and of the Louisiana Purchase, lived and died. The interior decorations and furnishings are in keeping with the exterior and, by reason of historical sentiment, are extremely interesting. Architect, C. Mornton Mayre, of Washington, D. C.

West and across the roadway is the structure which represents

## TENNESSEE.

Andrew Jackson's home near Nashville, which is known as "The Hermitage," has been reproduced as Tennessee's club house. All of the furnishings are antique, including collections from Jackson's home and from the mansions of Tennessee's two other presidents, James K. Polk and Andrew Johnson. In the main hallway will be seen a copy of the monument erected in memory of explorer Lewis, and an old anvil on which it is said the nails were beaten to make the coffin in which he was buried.

Still further south will be seen the

## BOER WAR SPECTACLE.

This is one of the largest and most interesting sights of the Exposition. The Transvaal's old government building at Pretoria has been reproduced in the distinctive architectural style of the Boers. The arena is planned on the lines of an open-air stage, before which stretches the field upon which the battles of Colenso and Cronje's last stand at Paardenburg are fought over again by the same officers and men who were pitiless foes on the battlefields of South Africa.

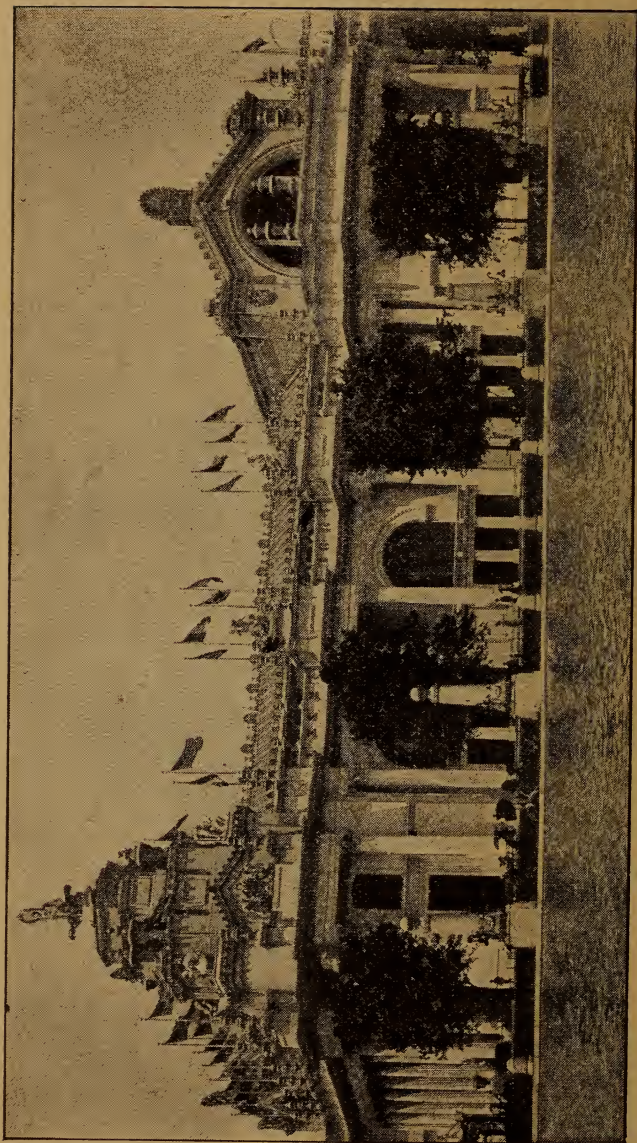
It is not only interesting because of the two battles to be fought between the opposition troops, but also for its other representations of Boer native life. In the district surrounding the arena are native huts, peopled with natives of the Boer country, black and white. During the Exposition a chorus of native girls in Kaffir dancing costume will give such exhibitions as are ordinary among their people. There is also an immense display of the country's resources, including a large assortment of diamonds and gold nuggets.

We will now return to "The Trail," proceeding to a point opposite "Sutherland." Here it is necessary to again proceed in a northerly direction to the exhibit of

## JERUSALEM.

It is by far the most interesting and historic attraction of the many offered to the amusement seeker and gives a true reproduction from real life in the Holy City. Among the special features are the Church of the Holy Sepulchre, the Temple (or Noble Sanctuary), the Golden Gate, the Via Dolorosa (this is the famous street which is to Christian visitors to Jerusalem the one street of supreme interest). The Ecce Homo Arch and the Station where Christ was said to have fallen, exhausted by the weight of the cross, Pilate's Judgment Hall, the Mount of Olives, the Garden of Gethsemane, and the Jews' Wailing Place, are only a few of the biblical features that are reproduced in all the splendors of ancient Oriental realism.

The visitor will now pass down and out of the Exposition grounds by way of the western approach to Art Hill, pausing for a last glimpse of the Cascades at the base of the Louisiana Monument, thence to the main entrance, where the Economizer's six-day guidance is completed.



ELECTRICITY BUILDING

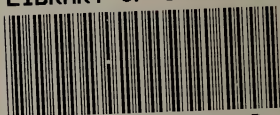


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